

**T.C.
BİNGÖL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ**

YÜKSEK LİSANS TEZİ

**LONELINESS IN VIRGINIA WOOLF'S *MRS. DALLOWAY*
AND ELİF ŞAFAK'S *PİNHAN***

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İNGİLİZ DİLİ EDEBİYATI ANABİLİM DALI

Mart 2016

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Bu tezin İngiliz Dili Edebiyatı Anabilim Dalı’nda yapıldığını ve Enstitümüz kurallarına göre düzenlendiğini onaylıyorum .

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PREFACE

In this study, we have tried to determine how the writers, who belong to different periods and who are the members of two different literatures, had the tendency to depict a similar theme. Considering the common theme in both novels, the way both novelists reflect the theme via characters in their works has been aimed.

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ÖZET

Takdim edilen çalışmada, Virginia Woolf'un *Mrs. Dalloway* ve Elif Şafak'ın *Pinhan* romanlarında Modernizm ve Postmodernizm'in en önemli temalarından biri olan "yalnızlık" teması yakından incelenmektedir.

Seçilen eserler modern zamanların en yaygın temalarından biri olan yalnızlığa vurgu yapmaları açısından önemlidir. *Mrs. Dalloway* ve *Pinhan*'da yalnızlık temasının ele alınışı, işlenişi, karakterlerinin gelişim süreçlerine ve sosyal hayatlarına yansımaları karşılaştırmalı olarak irdelendi. Yazarların farklı dönem ve edebiyatlara ait olmalarına rağmen, yalnızlık, yabancılaşma, hayal kırıklığı ve hüsrana temalarını işleyişleri ve bunların etkilerini ortaya koymaları açısından benzerlikler gösterdikleri gözlemlendi.

Sonuç olarak, yazarların modern ve postmodern dünyada bireyin içinde yaşadığı dünyayı, aile ve sosyal seviyesini ve sonuçta kendisiyle baş başa "yalnız" kalmasını *Mrs. Dalloway* ve *Pinhan* eserlerinde nasıl örneklediği hedeflendi.

Anahtar Kelimeler: Yalnızlık, Yabancılaşma, Modernizm, Post-modernizm, *Bayan Dalloway* ve *Pinhan*.

ABSTRACT

Loneliness in Virginia Woolf's *Mrs. Dalloway* and Elif Şafak's *Pinhan*

In the presented study, the theme of *loneliness*- one of the most significant themes of modernism and postmodernism has been examined closely in Virginia Woolf's *Mrs.Dalloway* and Elif Şafak's *Pinhan*.

The selected works are important in terms of emphasizing one of the most common themes of modern times. The handling and treating of *loneliness*, its reflections on the characters' improvement processes and social lives have been studied comparatively in *Mrs. Dalloway* and *Pinhan*. Although the authors belong to different periods and literatures, it has been observed that they exhibit similarities in terms of handling *loneliness*, alienation, disappointment and disillusionment and stressing their effects.

As a result, the study has aimed to explore how individuals, their families and social status were exemplified in *Pinhan* and *Mrs.Dalloway* in the context of modern and post modern world.

Key Words: Loneliness, Alienation, Modernism, Postmodernism, *Mrs. Dalloway* and *Pinhan*.

1. INTRODUCTION

Literature is regarded as the foundation of life no matter where and how it occurs. One of its main concerns is to put an emphasis on many topics from human tragedies caused by search for identities to tales of search for love. While it is written in words these words come alive in the minds and people are able to see through the eyes of others. Literature is a kind of journey which is inscribed in pages and enriched by the readers. Ultimately, it provides a gateway to teach the reader about life experiences from the saddest stories to the most joyful ones.

Physically speaking it is not possible to become someone else or understand the complexity of what other people live but through literature one can understand another person whole-heartedly. For instance, a novel about search of identity, written in the perspective of a woman, enables us to envision her pain, emotions and struggle without actually being that person. That's why, literature allows us to go into the minds and souls of the characters in a specific work. The characters and lives may belong to different literatures but literature enables us to make connections. Although we may not be familiar with different cultures and characters we come closer in terms of the lenses of others via literature.

For the purpose of understanding how the individuals of literary works feel, this study endeavours to analyze Virginia Woolf's *Mrs. Dalloway* and Elif Şafak's *Pinhan* though the novels belong to different styles of literature; the first being English and the latter being an example of Turkish literature. Since they employ the theme of loneliness, this thesis aims to form a common understanding about this theme between English and Turkish literatures paying less attention to where and when they occur. As both writers lived through similar experiences in their own lives it could be said that both Woolf and Şafak had a tendency to present their individual feelings in their own work; and thus, *Mrs. Dalloway* and *Pinhan* were vessels to depict their psychological thoughts.

Throughout this study, Virginia Woolf's *Mrs. Dalloway* and Elif Şafak's *Pinhan* will be analyzed in terms of the theme loneliness. The main purpose is to show that both authors tackle the issue of loneliness, which is one of the most noticeable outcomes of recent

times. It is observed that the characters in both novels experience this feeling within the societies that they live in.

The plot of *Mrs. Dalloway* portrays the events that the main character, Clarissa, experiences from morning to night in a single day and it resembles the plot of *Pinhan* whose events cover a longer period of time. Despite the difference regarding the time in which the events of both novels take place, it is clearly understood that thematic similarities exist in both works. The most remarkable thematic similarity shows itself in both novels through the inner worlds of the characters involved and they are tackled in terms of the negative outcomes of feeling lonely.

This study consists of five main parts. In order to have a better understanding of both novels, the genres of modernism and postmodernism (and their main characteristics) have been discussed. Additionally, as the main concern of the thesis is loneliness, this concept will be discussed in the first part.

The second part explains the material and methodological structure of the study.

In the third part, the main characters of Virginia Woolf's *Mrs. Dalloway* will be studied according to the theme of loneliness. The figures will be handled according to the reasons and effects that loneliness has on them. Additionally, Elif Şafak's *Pinhan* will also be analyzed in the same style and I will discuss how it appears to shape the characters in the novel.

In the fourth and concluding part, there will be a general evaluation and the thematic similarity of both novels will be included. In the fifth part, some suggestions will be presented as to how further studies could be conducted to find other common thematic points between both styles of literature.

Finally, and maybe most importantly, it is necessary to mention that Elif Şafak's *Pinhan* doesn't have a version which has been translated into English. For this reason only the quotations from the book have been translated by myself.

1.1. Literature Review

1.1.1. Modernism

In order to make a successful beginning, it would be beneficial to clarify what the terms modern or modernism can imply. For this purpose, definitions of modernism will be presented so as to reach a better understanding of what is meant by it.

First of all, it should be understood that modernism suggests an innovation or novelty which is the process of progress in contrast to the old. In fact, a new concept is being introduced with a desire to redetermine the world, which resembles a new perception of life but from a modernist approach. In order to clarify what it is, more definitions had better be discussed.

“Modernism is a period that flourished in the late 19th and early 20th centuries. It was a period shaped by the improvements of modern industrial societies and the rapid growth of cities benefitting from the gains of industrialism. World War I was the last major factor that affected modernism. During the period that can be designated as modernism, we see a major development of scientific knowledge that led to more questions regarding life. Therefore, questioning the traditional cultural and religious factors, modernists had the tendency to reject religious doctrines”. (Pericles 6)

Modernism, in broader sense, is defined as a new way of thinking that appear to be evident in all literary works; from novels and across other disciplines. These new methods were supported by some features such as self-consciousness and self- reference. Especially in the West, modernism was considered as a progressive trend of thought that gave importance to the power of human beings to reshape their environment whilst simultaneously improve it by using technology and scientific knowledge. By using the power that people had, the aim was to replace old methods with new innovations but obtain same outcomes. Since modernism fostered scientific knowledge and experimentation, the existence of every aspect of life from philosophy to trade was questioned, and progress was obtained by replacing old methods with new ones.

With modernism, it is noticed that religious beliefs lost their dominance in societies. The reason why it was considered obsolete was that the people felt traditional forms of art, architecture, literature, and even religious affairs were outdated in the new era. Since a

fully industrialized world was emerging day by day, it was understood that social organizations and daily activities needed to be updated to meet massive changes. As a result, rapid growth of cities and the development of industrial societies gave way to modernist thinking and modernism.

Additionally, modernism is associated with self-consciousness too. This self-consciousness often led to experiments and techniques which also appear to have been used in painting and poetry. With modernism, human power was affirmed in order to create, improve and reshape the environment benefitting from experimentation, technology and scientific knowledge.

In general, the term modernism includes the activities of those who thought that there was something about society that seemed outdated in the modern and developed world. In the industrialized world traditional forms of art and literature were obsolete so we encounter with writers and artists whose works were new and adapted to the industrial world. The poet Ezra Pound's 1934 injunction to *Make it New* was paradigmatic of the movement's approach to the obsolete.

To talk about modernist literature, it was predominantly an English genre of fiction that was written approximately between the 1910s to the 1960s. Modernist literature gained its own features due to increasing industrialization and globalization. One of the most obvious characteristics of the period, were the attitudes of people and their ability to question the future of humanity. The two world wars had such a massive impact on the lives of people that the writers could not help employing these effects in their written works as well. The products of the writers were a reflection of what life was like and they tried to present it in their masterpieces. The effects of industrialization, as well as wars, were presented through the authors perspectives. The outcomes of World War I and World War II were given relatively, and the idea that there is not an absolute truth was one of the most striking features of modernist literature. As a matter of fact, the writers were not only dealing with the explicit results of the wars but also how they impacted human psychology.

The effects of both World Wars were so tragic that the individuals, regardless of their positions in society, had the tendency to question the future of the world. This is a clear sign of uncertainty regarding their individual destinies. The tragic results deepened the distrust of traditional beliefs so individuals' perception of the world relied on their experiences not on absolute truth.

As for the literary themes that appear in the works of authors of the time, there appears to have been certain shifts within the modernist period. Having been motivated by self-consciousness, modernist writers noticed cold machinery and increased capitalism which were the basic reasons of alienation and loneliness of the individuals. They perceived a decline in civilization as well as in humanist values, and as a result they didn't define it as progress but rather as corruption. The main reason of corruption was the materialistic world created by rapid industrialization. This process of industrialization was such a rapid development that the people of the period left everything related to traditional moral values behind. The individuals of the period were alienated and this resulted in loneliness, which caused many to question why they existed in society. Within the boundaries of modernist literature, it is clearly observed that irony, satire, and comparisons were employed to point out the ills and sufferings of these societies. The world of that period was characterized as chaotic, therefore the alienation of characters and its resulting loneliness was considered as an outcome of the modern era. The more the cities grew, the more alienated and lonely people became. These feelings manifested themselves in the characters' relations to one another. The life in these modern times did not meet the expectations of the people, and as a result they became isolated and alone in their own dark worlds.

“Alienation is the result of a loss of identity. The personality's search for identity is a common theme in modern fiction. Man fails to perceive today the very purpose behind life and the relevance of his existence in a hostile world”. (Saleem 67)

In modern times, especially women experienced the confusion of losing their identities, and as a result they tried to question what was worth living for. They lost their connection with other individuals and they searched for a reason to make life meaningful to them. The industrialized world made both women and men question the meaning of life, their positions, inevitability of death. In this period many writers were inspired by the gloomy view of the time and they were the ones putting the feelings of the people into words. Among the most famous modernist writers are Samuel Beckett (1906-1989), James Joyce (1882-1941), Joseph Conrad (1857-1924), T.S. Eliot (1888-1965), William Faulkner (1897-1962), Ezra Pound (1885-1972), Ernest Hemingway (1899-1961) and Virginia Woolf (1882-1941).

1.1.2. Modernist Novel

The modernist period in English literature occupied the years from the beginning of the twentieth century continuing until roughly 1965 and it was clearly determined by unexpected and sudden breaks with interacting with the world. Unlike the past, religious doctrines were replaced by some new values which were individualism and experimentation. People tended to give more importance to what they lived personally and what they experienced shaped their perception of life. During modernism the attitude to life was affected by some cultural shocks as well and they were handled in modernist novels as they were the reflections of life itself. Undoubtedly, the first and the most devastating of these great shocks was the Great War which ravaged Europe from 1914 until 1918. The effects of this war were so damaging that many people could not imagine what the world was plunging towards. The people began to question the newly formed system that existed after the war and at the same time they tried to apply ways to adapt to this new system. The people were worried about what would happen, and this uncertainty made them feel insecure. As a branch of literature, novels could not have been indifferent to the themes of the period. Novelists dealt with the wars and what they meant to both individuals and society. The writers prioritized the images in characters' minds and how their lives were shaped by the conflicts they had. One of the most leading novelists of English Literature Virginia Woolf provides a striking example of this. She shows us how two of her protagonists, Mrs. Dalloway and Septimus dealt with their suppressed memories and the impact they had on their current lives.

“In the beginning of the twentieth century, the writers like Marcel Proust, James Joyce and Virginia Woolf didn't prioritize the plot, instead they paid attention to what was happening in people's inner worlds and the images appearing in their minds”. (Konuk 17)

While presenting the inner conflicts of people and how desperate they were about their futures, the novelists were away from the events which excited the readers. They voiced the feelings of their characters through interior monologues.

“In a sense, excitement decreases in such novels and instead of this, the narration method rhythm, symbols and stream of consciousness came into prominence”. (Moran 170)

In addition to the usage of symbols and rhythms, the stream of consciousness method was mostly applied by writers to reflect the pessimistic content of the novels. Undoubtedly, Virginia Woolf is the most outstanding writer who used this stream of consciousness technique in her novels. She uses this as a way of narration so successfully that the readers begin a journey in the characters' minds, and we learn the individuals' past experiences and make connections with their current lives. Virginia Woolf deals with pessimism and common themes of the modern times in her novels. She makes a noticeable effort to provide the readers with the gloomy nature of the characters in her novels. Among her novels, *To The Lighthouse* (1927) is the one which is overwhelmed by the use of themes such as pessimism and alienation. In the novel, Mrs. Ramsay's death frames the tragic destiny of a victimized woman. Moreover, *The Waves* (1931) could be exemplified for how death and fragility of life are dominant on the characters as we are presented the suicide of Rhoda- one of the six characters- at the end of the novel.

Another feature of the modernist novel may be its moving beyond the limitations of the realist novel, in that it employs larger factors such as social or historical change. The social structure of society and its background more or less shape the attitudes of the characters. Moreover, the emphasis of social and historical factors in the modernist novel can be observed in the works of two contemporaries. Virginia Woolf and James Joyce are among the ones who stress how the world was affected the community they lived in.

To summarize, the most prominent attitudes manifesting themselves in the modernist novel are; experience- mostly depicted through first person narrator by using techniques such as stream of consciousness and interior monologue. Secondly, we find unbalanced characters who are alienated and hesitate to find their identities in the society where they inhabit. We also see the depiction of urban setting and the individual's relation to other individuals and society. Most of the time, the individual is opposed to the norms of society that tries to shape his or her behaviour, therefore the writer leaves a space for the reader to complete the novel. That is to say, there is not an absolute end and the reader is guided to evaluate the work for themselves.

It is suggestive that the widely used technique -stream of consciousness- be explained in order to have a better understanding of the modernist works. In fact, both the modernist novel and stream of consciousness are interrelated, since psychologies of the main characters are narrated mostly through this method. Stream of consciousness is used to help the readers to analyze and evaluate the modernist novels more deeply and form a unity about characters' lives and experiences.

1.1.3.Stream of Consciousness

While talking about modernism one can't deny the dominance of the method called stream of consciousness that enables us have a short journey in the minds of the characters involved, particularly those of the protagonists. The technique, also as known interior monologue, was first coined by William James in 1890 in his book *The Principles of Psychology*. In literary context, May Sinclair applied stream of consciousness when she was discussing Dorothy Richardson's novels.

Stream of Consciousness is such a narrative device that it attempts to give the written equivalent of the character's thought processes. The style of this stream of consciousness technique is generally regarded as a special form of interior monologue and it lacks some or all punctuation since we witness the thoughts of a person without any interference.

(URL- 1, 2015)

In the stream of consciousness method, the thought processes are not presented directly. On the contrary, they are depicted as the addresses one does to himself or herself in the novel.

Consciousness therefore does not appear to us a concept built of different pieces, rather it flows. A river or stream is the metaphors by which it is most naturally described. In talking of it hereafter, let's call it the stream of consciousness, or subjective life. (URL-2, 2015)

As described above, we witness what the protagonist addresses to himself or herself. We become a part of the speeches in the characters' minds and we are not far from how he or she feels. Every single event in the protagonist's mind is given without any interruption. This technique is best represented by James Joyce and Virginia Woolf respectively. James

Joyce's *Ulysses* (1922) and Virginia Woolf's *Mrs. Dalloway* (1925) are considered to be amongst the masterpieces that display the features of stream of consciousness.

In *Ulysses*, Molly seeks sleep and we encounter what she says to herself;

“A quarter after what an unearthly hour I suppose they're just getting up in China now combing out their pigtails for the day well soon have the nuns ringing the angelus they've nobody coming in to spoil their sleep except an odd priest or two for his night office the alarm clock next door at cock shout clattering the brains out of itself let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something only I only wore it twice better lower this lamp and try again so that I can get up early...”. (Joyce 1302)

Likewise in *Mrs. Dalloway*, with the events of the plot happening in a single day, we see how successfully she handles stream of consciousness. In the novel, Clarissa is walking to the flower shop and she tries to define beauty and happiness on a June morning.

“For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with she felt positive, by Acts of Parliament for that very reason: they love life”. (Woolf 3)

As a result, stream of consciousness can be defined as a writing style that was introduced by many distinguished authors during the modern period in which it tends to present the feelings and thoughts of characters. As indicated in a literary criticism, the stream of consciousness is a literary technique which seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes. Moreover, this literary technique of writing is often connected with the modernist movement.

To conclude; we can have a final expression of stream of consciousness given by Bouzid;

“This technique was defined as the continuous flows of ideas, images, thoughts, and feelings of the characters or to move deeply into the human minds without any stopped markers in which so many critical writers observed”. (Bouzid 8)

1.1.4. Postmodernism

The concept of postmodernism, which was widely used in the artistic and literary worlds, was developed by European scholars in the 1970s. According to some academics, postmodernism is just a temporary trend but to others, it is a very apparent genre which has its own unique features. Özet (2009) defines postmodernism as the process of historical development and at the same time it is considered to be the third phase of capitalism and late capitalism. According to what we learn from Dilek Doltaş's work on *Postmodernism and its critique*, the word postmodernism was first heard in Federico de Oniz's book titled *The Anthology of Spanish and Hispanic American poetry* (1934). Furthermore, Charles Olson claimed that American poetry written in the 1940s and the 1950s was different from modernist works in that it had postmodernist characteristics. The first person to have used the word postmodernism as a new world view was Arnold Toynbee. He contends that Europe entered a new historical era from 1875 and he defines this period as postmodern in his book named *A Study of History*.

“If scrutinized carefully Toynbee doesn't define postmodernism as a reaction to modernism, on the contrary, he describes it as a different way of perceiving life, a different philosophy and a different socio-cultural point of view”. (Doltaş 34)

After World War II, it was understood that reason and science were among the outcomes of modernism and these had led to the outbreak of the war. Technological progresses were viewed as a kind of development by some but the progress hastened the dramatic end of humanity and it was not so beneficial as some people had expected.

“As Özcan states; If there is a kind of progress, it is the progress of mankind toward his end”. (Özcan 53)

As people lost their confidence in science and the developments that were created by innovations, pessimism to loneliness of human being emerged and it could be regarded as the starting point of postmodernism.

Since one of the members of Turkish Literature has been studied in this thesis, a classification of the periods is underlined;

“we think that the categorization of works from the period of 1870, especially works from *Taaşuk-i Talat and Fitnat*, to the 1950’s when the novel called *Huzur* was written is significant. Similarly, the works from 1950’s till 70’s in which *Tutunamayanlar* was written are equally important in terms of presenting both historical and social changes together with texts and textual tradition”. (Emre 221)

During the period of variation from modernism, the writers who moved away from the patterns of modernism began to switch to postmodernism slowly. In this era, Adalet Ađaođlu, Ođuz Atay, Yusuf Atılgan, Ahmet Hamdi Tanpınar appear as the foremost writers. If we are to talk about Ođuz Atay, he employs characters distinguishing themselves from the others in previous novels. In his novels, we meet characters who question their relations with routine life and even themselves. Like the writers in western literature, Atay tended to handle the position of the individuals in the society. Similarly, we see characters like Selim, Turgut and Sleyman who are alienated and lonely in their respective societies.

When we look at the period after the 1980’s, we observe that certain works of literature reflect the features of postmodernism more than they did before. Within the works of this era, the characteristic elements of postmodern fiction are clearly noticed. The most outstanding writers of this period are; Orhan Pamuk, Alev Alatlđ, Elif Őafak, Ferit Edg and Bilge Karasu.

Although the effects of postmodernism have not been determined completely according to many sources, the texts shaped by this movement have more different structural features than the former ones; the transformation of subject to object, irony, the changes in time, intertextuality and different usages of languages.

Along with Orhan Pamuk, who was awarded a Nobel Prize in 2006, Elif Őafak is also one of the most successful figures to have postmodernist features in her novels. She presents the themes of postmodernism (loneliness, alienation, impossible love) and thinks that it is a period that should not be neglected. In one of her interviews, she claims that she is not postmodernist but at the same time, she doesn’t approve postmodernism to be considered as something simple and trivial.

I am not postmodernist but I think it is not true to slur it over simply. (URL-3, 2015)

As the subject of this study, she will be examined in terms of her postmodernist views within her novel *Pinhan* in that it has the characteristics to depict how features of post

modernism appear with their effects on the individuals. In her novel, somehow, she underlines the overwhelming effects of alienation and how the main figures feel lonely.

1.1.5. Postmodernist Novel

Postmodernist literature, as a basis for a better understanding of postmodernist novel, needs to be clarified and the content should be brought into light. For this purpose, Sharma's and Preety's definition had better be taken into consideration. According to them;

“postmodernist literature is basically described as the term identifying the features of World War II. It heavily relies on the fragmentation, questionable narrators and paradox”. (Sharma 189)

It is clear that most of the themes tackled in postmodernist period stem from the second World War and the characteristics of enlightenment are rejected. Firstly, postmodern literature can't be separated from socio-cultural and historical developments of the post modern time. The main focus is the specific way of depiction of postmodern culture along with life. Just from the second half of the twentieth century, there became changes in people's ways of viewing the world. Especially the members of colonized nations started to criticize life and systems which were imposed on them. In addition to this, access to information was hastened by the technological developments and this resulted in huge movements in socio-cultural structures. People got more and more acquainted with each other and this interaction made people know each other more closely. Another remarkable feature of the postmodernist period is the feminist movement that gained strength in the second half of the 20th century. The people supporting feminist movements, criticized western political and social structures and they claimed that there was patriarchal dominance which served nothing but the happiness of males and even the white. So as to depict what was new to people in postmodern period, language was given great importance in postmodern literature. Apart from meaning, the language has a very significant place in stories and novels. Most of the time, it is concluded that most of the writers' primary focus is on language and they defend the idea that the truth is language itself.

“Additionally, unlike modernism, that prioritizes reason and individual, postmodernism evaluates it nonsense”. (Özot 46)

As for the postmodernist novel; its origins can be traced back to the classical novel period as well. In fact, it is not surprising to encounter some features of postmodernist novel in classic novels too. For example, Miguel De Cervantes’ book called *Don Quisothe* has the traces of postmodern novel for it embodies metafiction, parody and irony. As a result, it is considered to be a milestone of postmodernist novel. It is also noted that most of the features belonging to the modernist style are also apparent in the postmodern novel too. For instance, the themes handled by James Joyce, Samuel Beckett and Virginia Woolf are among the ones tackled by postmodernist writers.

As for all stylistic eras no definite date exists for the beginning and the fall of postmodernism. The deaths of James Joyce and Virginia Woolf are accepted as a rough boundary for postmodernism’s start. The postmodernist novel which is the inevitable part of postmodernist era has the features distinguishing it from modernist ones. In postmodernist novel the end is often ambiguous and it is difficult to come across with ordinary endings. Most of the times, the readers are met with extra-ordinary endings. Then, instead of giving the theme from only one point of view, it is the characteristic of postmodernism to present the theme from multicultural, multidimensional and different points of views. Next, fiction mostly takes place in postmodernist novels and supernatural elements could be seen in the novels. (In *Pinhan*, Nevres’ supernatural ability to set fire when she does not like someone). To come to the setting and the period when a certain event happens, one can notice that place and time are not so obvious as they are in modernist novel. Unlike modernist novel, there can be more than one setting and period of time. One clear example is the existence of cities such as Denizli and İstanbul in *Pinhan* (1997). Finally, irony, playfulness, and black humor: It is a common tradition for postmodern writers to approach the serious events happening in their works playfully. To exemplify the humorous aspect of postmodernist work it will be useful to indicate the events of World War II being treated humorously by Joseph Heller and Vonnegut. Heller’s *Catch 22* is the irony of the now-idiomatic *Catch 22* and the narrative is structured around a long series of similar ironies. (URL-4,2015)

Among the textual features of postmodernist novel, intertextuality and pastiche will be presented.

Intertextuality: It could be said that most of the study of postmodernism is centred on intertextuality. This concept was first introduced by Kristeva (24 June 1941) around the end of the 1960s, and can be defined as the relation between one text and another. To Kristeva, intertextuality is a term that replaces inter-subjectivity. That is, we understand that meaning is not given directly but mediated by some other texts.

“The relation between the reader and the writer is not based on a direct narration but some other ways too”. (Kristeva 69)

In a broader sense, intertextuality is the reference to or application of a literary, media, or social text in an another text. In literature, intertextuality can be named as a method when a book refers to a second book by character, scene, title or storyline. In addition to this, it is the reference of a book to a social text such as social or cultural story. Intertextuality enables us to understand the text outside the book and its use inside the book. It makes us think why the author is choosing a particular literary or social text, how he or she is including the text in the book or what effects he or she tries to arouse in the book. Intertextuality has some forms, sometimes a prolonged reference of a text may be presented in a new text. This may be actualized by giving the name of a book or adopting a famous character name from an another book. Besides employing a book in a new one, a text may be given in a new book as well. This is a form that includes a brief reference to a media or social text. Sometimes the author might refer to a song or film in his book. According to Fitzsimmons, (2013) intertextuality can be separated into three types consisting of obligatory, optional and accidental intertextual relations.

In obligatory intertextuality, the writer deliberately creates an association between two or more texts. Without this pre-understanding the readers' understanding is inadequate. To exemplify obligatory intertextuality one must be familiar with *Hamlet* by Shakespeare in order to understand Tom Stoppard's *Rosencrantz*. However in optional intertextuality, there is a possibility to find a connection to multiple texts of a single phrase or no connection at all. The traces of optional intertextuality can be found in more contemporary works such as the *Harry Potter* series by J.K. Rowling. It has similarities with *Lord of the Rings* by J.R.R. Tolkien since both of them use wizards, Gandalf and Professor Dumbledore. Finally, accidental intertextuality is the one when the reader often connects a

text with another text or personal experience. In this kind of intertextuality, the readers make connections based on his or her own knowledge.

Although intertextuality creates the discussion that postmodernism is just an imitation and lacks originality, we see references to previous novels, stories and even texts. Don Quixote can be exemplified as an intertextual work as it has references to Medieval romances. The traces of intertextuality are obvious in Elif Şafak's *Pinhan* too. It has reference to Mehmet Fehmi İmre's poem:

“There was neither past nor future
There was Istanbul
There weren't death and life
There weren't loneliness and solitude
There was Istanbul...”. (Şafak 119)

Briefly, one writer rewrites the text of an another author by integrating them into his or her work. That is to say, the texts written in postmodernist period are not totally independent from the ones written before that period due to the benefit of the former novels or texts.

Pastiche: Another characteristics of postmodernism is ‘pastiche’ that is parallel to intertextuality. This writing style includes the combination of multiple elements in a novel. The main purpose of employing pastiche in postmodernist works is to make a better comment on postmodernist situations and to have a unique narrative. In a novel of this period, it is so common to come across science fiction like in Umberto Eco's or fairy tales like in Margaret Atwood. Additionally, pastiche is a light hearted tongue in the imitation of another style. Although it is considered as an imitation, it is respectful. The instances of pastiche could be seen in *Conan* stories of L. Sprague de Camp. In fact these stories are a kind of imitation of Robert E. Howard stories without Howard's authorization.

1.1.6. Loneliness

Loneliness -the main theme of this thesis- is such a wide concept that it deserves to be examined carefully in both the modernist novel, *Mrs. Dalloway*, and the postmodernist one, *Pinhan*. First, it would be beneficial for the purpose of this study to define what the

main focus of thesis is. The concept of loneliness has lots of definitions but maybe the most prevailing one is;

Loneliness is a complex and usually unpleasant emotional response to isolation or lack of companionship. (URL-5, 2015)

As the members of a certain society, as human beings, we are brought into the world and life with its various phases, each containing unique experiences, begins. One of the most common experiences that meets human beings is his or her loneliness no matter how old he or she is. We face loneliness in different ways and at different ages. During infancy, it displays itself as an anxiety of being separated from lovetakers. During this period, we are frightened of losing the people we love the most. During childhood, we find ourselves in a broader world of social interactions and an attempt at self-acceptance, which is not always successful, starts. The struggle to gain friendship by peers sometimes results in failure and this is the point where we feel the overwhelming pressure of remaining lonely. During teenage years, the youth are exposed to this feeling alongside the first experiences of love. Being rejected or not being noticed may push us to desperation. In adolescence, the ties between the individual and the society change since there are marriages based on love or not, and hope as a source of happiness doesn't last forever; finally no matter how many infants people have, they are all destined to be lonely for the children ultimately leave the nest. It can be concluded that especially in modern times, social ties are not so connective as they were in the past and they are lost through neglect and mostly separation. Loneliness is more or less dominating many lives and its impacts overwhelm its victims. This theme could be less observable in past times but the more technology developed the more clear it became. That is to say; loneliness appears widely in modern periods because of the developments in technology and so-called interactions among people. As people interact, undoubtedly social transitions appear as well. Such interactions contribute to both social and psychological developments of individuals and owing to the close interactions with other members of a community people have the opportunity to set up long lasting links. It is a fact that being in close relation with people and trying to socialize are parts of life but it must be kept in mind that so is the opposite.

Loneliness is such a painful emotion that it is felt although one is surrounded by other people. The person belongs to his or her own world, and in spite of the crowd existing physically he or she is isolated and alone with his individuality. The reasons of loneliness

vary from person to person. The most common ones are; mental, social and emotional factors. Being alone, one seeks to find new social connections in order to overcome loneliness but this new search mostly doesn't bring happiness. On the contrary, it results in a more destructive solitude in a different environment in which sense of belonging is questioned by the desperate and alienated character. The character is in need of a companion as Kemalettin Kamu states;

“It does not matter if no one gives me any water, what matters is to have someone who says there is not any water”. (Çakır 47)

Loneliness has been one of those unchangeable emotions that humans have felt since their earliest existence and many authors have been inspired by it so have Virginia Woolf and Elif Şafak. Both writers view it as a heavy burden they have to carry. Willingly or not, they have to experience this kind of feeling and it shapes the way they write. For that reason the most dominant theme -loneliness- has been chosen as the most valuable theme to be worth studying in this thesis.

2. MATERIAL AND METHODOLOGY

In this study, a text based method was used in order to reach the desired target. Virginia Woolf's and Elif Şafak's novels have been analyzed deeply in terms of the common themes that they contain. Not only have the novels that constitute the basic point of this thesis been analyzed, but also the other works of these writers have been considered in order to provide sufficient support to this study. The analysis of the novels has been evaluated one by one and the data obtained after the analysis have enabled us to form a unity. Additionally, the figures in the works have been analyzed in terms of their individual loneliness. It is clear that the influence of both modernism and postmodernism is predominant in the late Turkish novel and Modern English novel. As a result of the experiences people had in their periods, the authors used this concept in their works as many other authors did before. Before starting to prepare this study, the works of the writers were evaluated and after scrutinizing both *Mrs. Dalloway* and *Pinhan*, it was realized that they focused on a common theme despite the different periods in which they were written. That's why, the novels have been chosen as the sources of this thesis. The analysis has been made under the title of loneliness by taking each of the figures into consideration. The common theme meets us in both modernist and postmodernist literatures and it comes from sorrow which was shaped by industrialization. This thesis has been a thematic based study and the reflections of loneliness on the main characters have been stressed.

3. FINDINGS AND EVALUATIONS

3.1. Evaluations of the Novels

3.1.1. *Mrs. Dalloway*

Virginia Woolf (1882-1941) was one of the foremost English writers of the twentieth century. During World War I, she appeared as a highly influential figure in London literary circles and at the same time, she played an important role in the famous Bloomsbury Group of intellectuals that appeared during that period. This group consisted of famous writers including Virginia Woolf, E. M. Forster and Lytton Strachey. They worked together during the first half of the twentieth century and although they denied being an organized group, they were united and gave importance to certain themes, such as sexuality and feminism.

As a female writer, Woolf's works seemed to focus on how it was difficult to be a woman in society. It is due to this fact that it is not uncommon to come across feminist and lesbian themes in her works. In her novel, *A Room of One's Own* (1929) and *Three Guineas*, Woolf tries to handle certain social difficulties which female writers have to face. She claims that the reason why female writers have difficulties in the society is that men hold economic and disproportionate power which causes females to be less productive. Additionally, she examines the future of women in terms of education and their status in the society.

In nearly all her novels, we see a female figure who is struggling to find her identity in society and searching for a path to overcome her loneliness. With a critical eye, she observes how society imposes its rules on women. She concludes that the inequality between males and females causes women not to be able of true independence and as a result lose their identities. Aside from this, she also underlines the necessity of a place and the acquisition of money as a means to make it easier for a woman to write. By stressing the necessity of materialistic freedom, she points out the need of women to have economical independence to prove her productivity.

All I could do was to offer you an opinion upon one minor point- a woman must have money and a room of her own if she is to write fiction.. (URL-6,2015)

As for her authorship, she starts to write her memories upon her sister, Vanessa Bell's, suggestion. *A Sketch of the Past* (1939) is important due to the fact that the readers get to know how she became a writer, and more importantly how difficult her life was. When Virginia was 13 years old, she was severely affected by both her mother's, and then her half sister's death. The deaths of these two women led her to have several nervous breakdowns. Furthermore, her father was not an ideal character for her either. Her father carried negative impressions for her leading her to describe her father as spartan. The dominance of masculinity is reflected in her novel *To the Lighthouse* (1927) through the character of Mr. Ramsay. Though she thought that she was doomed to be dominated by such a father, she portrays an affectionate mother, Mrs. Ramsay, which could be interpreted as a sign of longing for her mother whose death had affected her severely.

Virginia Woolf has been accepted as one of the most distinctive authors in English literature to have used the stream of consciousness technique in her works. Perhaps one of the reasons as to why she used stream of consciousness in her novels is that her memories belonging to her childhood shaped her writing style. She could not forget the emotions that were attached to her memories and therefore we can see that she portrays these feelings and thoughts through the minds of her characters. She aims to give the emotions, sounds, and tastes as vividly as possible in her novels.

Mrs. Dalloway is the greatest example of stream of consciousness. The novel has no chapters or parts but there are some blanks within the paragraphs and it may be said that it is short when compared with other contemporary novels. The intention of Woolf, by not organizing the novel chapter by chapter, was that she wanted to present the thoughts in the minds of the characters free from time and plot. In order to understand her masterpieces more deeply along with her creative writing style, Woolf's diaries are a splendid guide. While analyzing her diary entries between 1922 and 1923, we can grasp that she was preparing to write *Mrs. Dalloway*. Woolf wanted to write unobserved and she aimed to show this lack of observation in her novel. She wanted to study the themes of insanity and suicide and at the same time whilst simultaneously showing how the perspectives of those labeled as sane or insane differed. Woolf chose the names of the characters in her novels

carefully, and she paid special attention as to whether the names were striking to the writers or not.

Woolf explicitly makes a scheme in her novel and she underlines the fact that *Mrs. Dalloway* was a kind of experiment that she had carried out. Her attempt to portray the characters' thoughts through past, present and future events simultaneously, gives us clues about what Woolf tries to embody in her masterpiece. Woolf had the intention to name her book as *The Hours*, however, Virginia Woolf chose to use the name of the main character which is more concrete than the name. Even from the name of the novel, it is stressed that Woolf is attempting to create a real world. Whilst many readers may think that the events are likely to be centered on Mrs. Dalloway, in reality it is just a gateway to the inner world of the characters and therefore it is just a superficial emphasis on the title.

Mrs. Dalloway (1925) takes place in London and centers on the efforts of Clarissa Dalloway, a middle aged woman, to hold a party in her house. Mrs. Dalloway is the name given to Clarissa to point out the struggle to prove herself, and ultimately her existence, in English society. As Clarissa, she does not have any importance among people; but after getting the surname of a wealthy and respected husband named Richard Dalloway, she is presented as a woman belonging to the upper society. Her marriage with Richard Dalloway does not bring the happiness she had expected. Instead of being happy and being valued, she is neglected even by her husband and daughter, Elizabeth. From the outset, she gives the impression that she, as a woman, has the potential to master what she needs in her life and we get the idea that Woolf defies to the patriarchal authority.

“Mrs. Dalloway said she would buy the flowers herself”. (Woolf 3)

From the first sentence and by stressing the name of Mrs. Dalloway and not Clarissa, she implies an irony that as an ordinary person, Clarissa would not have been able to prove her capacity as a woman. Meanwhile Mrs. Dalloway, a socially respectable woman, has the strength to buy what she needs for the party. Though *Mrs. Dalloway* is a novel focusing on the events occurring in one day, the readers feel that the events take place over a much longer period of time. Not only do we learn about the current lives of the characters, but also we travel in the minds of them. In the streets of London where the novel starts, we notice that people appear to be united without being aware of it. First of

all, the people come together as there is an advertisement in the sky. Then again they are united upon the arrival of a car belonging to the government.

After returning from the flower shop, Mrs. Dalloway is surprised by the visit of an old suitor and friend, Peter Walsh. The moment they meet reminds them of the memories in the past. Peter recalls Clarissa's rejection of his marriage proposal and as a sign of lack of self-confidence he plays with his penknife. Of course this sudden and unexpected meeting arouses different feelings in both characters; but Peter, who has not yet overcome the disappointment he had in the past, asks Mrs. Dalloway if she is happy or not. Mrs. Dalloway is about to answer Peter's question but they are interrupted by Elizabeth's arrival. Peter leaves Clarissa teary-eyed and goes to Regent's Park with his obsession of Clarissa continuing. The concern of the novel then changes to Septimus, a veteran of World War I, and who was injured during the war and at the same time was suffering from shell shock. Septimus was a young poet who was fond of Shakespeare before the war, but with the outbreak of the war, he enlisted voluntarily. Though he participated in the war on his own accord, he lost his best friend which continues to give him much grief. Septimus is an important character in the novel since he is associated with Mrs. Dalloway. In spite of the fact that there is not a direct interaction between Septimus and Mrs. Dalloway, we have the impression that even the way they view life, and life after death, are almost the same. They don't know each other and have never met one another yet the way they view the world is almost the same.

“Again for Clarissa and Septimus, trees and flowers mean a lot. For instance, Clarissa believes that after death souls survive in trees. Septimus could not stand a tree's being cut down believing that it is the cruel man's murder in the society”. (Bezircilioğlu 35)

After returning from the war, Septimus is frustrated with what he sees in England. He strives to lead a normal life with his wife but following the death of his friend during the war, everything seems meaningless and he doesn't see anything worth living for in his country. As a result of the death of his best friend in the war and also seeing nothing worthwhile in England, Septimus loses all his desire to preserve both society and even himself. In a sense, he surrenders and has no faith in society and people. It is true that he could survive during the war but the harsh conditions of the community and the way people approach him make him desperate.

If we are to discuss stream of consciousness in the novel, the readers have the opportunity to travel in people's minds towards the past. Woolf makes us hear what the characters live in their minds. On the other hand, the figures are reminded the mechanical time in the external reality by Big Ben. We are woken up by the strikes of Big Ben, and while following the inner memories of the characters, we are aware of the fact that time is passing and this external reality is underlined in the novel.

“The sound of Big Ben striking, the half hour struck out between them with extraordinary vigour, as if a young man, strong, indifferent, inconsiderate, were swinging dumb-bells this way that”. (Woolf 34)

Virginia Woolf successfully directs the readers's attention to different personalities and events in the novel. In the novel, there is a lunch arranged for Richard and Hugh to support Lady Bruton to write a letter to the Times, London's largest newspaper. The lunch is not an ordinary occasion in the novel due to the fact that those characters who have been invited are mainly male, and the woman, who organized it, does not inform Clarissa. Upon hearing that the lunch was organized without Clarissa's prior knowledge, she feels isolated.

““Dear!” said Clarissa, and Lucy shared as she meant her to her disappointment (but not the pang); felt the concord between them; took the hint; thought how the gentry love; gilded her own future with calm; and, taking Mrs. Dalloway's parasol, handled it like a sacred weapon which a Goddess, having acquitted herself honourably in the field of battle, sheds, and placed it in the umbrella stand. “Fear no more,” said Clarissa. Fear no more the heat o' the sun; for the shock of Lady Bruton asking Richard to lunch without her made the moment in which she had stood shiver, as a plant on the river- bed feels the shock of a passing oar and shivers: so she rocked: so she shivered . (Woolf 21)

As soon as Richard leaves the lunch, he decides to buy a large bunch of roses for Clarissa. More importantly, he intends to tell her that he loves her but as it has been a very long time since he last put it into words, he is not able to express his feelings to his wife. Richard's inability to express his love to Clarissa makes us understand that they are emotionally distant, which highlights the fact that Clarissa may very well be wealthy but remains poor in terms of love.

Woolf clearly mentions the void between people. She underlines that this void does not occur only between people but also between wife and husband. The gap is like a barrier which is not possible to overcome.

While going through the novel, we are introduced with another character called Miss. Kilman, a history teacher and a dominant character on Elizabeth. Miss. Kilman is a character that is worth emphasizing since she is criticized harshly by Woolf for her poverty and low living conditions. Clarissa Dalloway has an attitude to despise Miss. Kilman because she doesn't want anyone to be dominant on her daughter. Seeing that her daughter is oppressed by Miss. Kilman, Clarissa struggles to lessen her domination on her. Elizabeth does not resemble her mother and her character is shaped by Kilman step by step. For this reason, Clarissa prefers the way to despise Kilman for her life standards. Though Clarissa feels that she doesn't really belong to the upper class, therefore questioning her existence in that community, she severely looks Kilman down for the things she doesn't have.

“Year in year out she wore that coat; she perspired; she was never in the room five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were; how she lived in a slum without a cushion or a bed or a rug or whatever it might be, all her soul rusted with that grievance sticking in it, her dismissal from school during the War- poor embittered unfortunate creature!” (Woolf 9)

After briefly touching on Miss Kilman in the novel, Woolf turns back to the story of the young veteran, Septimus. Septimus and his Italian wife, Lucrezia, are enjoying the pleasure of spending time together. Septimus and Lucrezia have difficulty finding time to spend time together. This is due to the war veteran taking medicine and being made to sleep which doesn't allow him to write or read which were among his hobbies. In the room they are making jokes, and maybe for the first time as husband and wife they are on their own, and mentally away from the burden of treatment carried out by Dr. Holmes and Mr. Bradshaw.

Teasing each other in their room, Lucrezia and Septimus hear the voices coming from the stairs. Mr. Holmes, who represents the brutal side of the Victorian period, is about to arrive and take Septimus to an asylum. Septimus waits until the last second as he doesn't want to give up living in that corrupted world, yet Mr. Holmes is determined to do what he was ordered.

“It was their idea of tragedy, not his or Rezia’s (for she was with him). Holmes and Bradshaw like that sort of thing. (He sat on the sill) But he would wait till the very last moment. He did not want to die. Life was good. The sun hot. Only human beings-what did they want”? (Woolf 107)

Septimus is assumed to be insane and believes that communication is a way to enjoy life, but due to the medication he is forced to take he can no longer communicate or enjoy his life. Trying to remain alive in a society that brutally excludes him, Septimus has no remedy but to commit suicide in the end.

“Holmes was at the door.”I’ll give it to you !”he cried and flung himself vigorously, violently down on to Mrs. Filmer’s area railings. “The coward” cried Dr. Holmes, bursting the door open. Rezia ran to the window, she saw; she understood”. (Woolf 107)

After the suicide of the veteran, we learn how a patriot can be sacrificed for the benefits of the society. Additionally we see how ruthlessness society can be by appearing to label someone as insane.

Clarissa, unaware of the suicide of the young man, is about to meet her guests at the party that has been organized in her house. Clarissa gives significant importance to parties since they are opportunities for her to socialize with the other members of the society. Yet it should be remembered that whatever she does to be an extrovert in this society, she can’t overcome her illiteracy. She is not a knowledgeable woman and this deficiency creates a gap between her and Richard. As Richard is an intellectual person, he tries to tell what he knows about history but Clarissa feels nothing for the things that her husband tells her.

“She cared much more for her roses than for the Armenians. Hunted out of existence, maimed, frozen, the victims of cruelty and injustice (she had heard Richard say so over and over again) –no, she could feel nothing for the Albanians, or was it the Armenians? But she loved her roses (didn’t that help the Armenians?). the only flowers she could bear to see cut”. (Woolf 86)

In spite of the fact that the parties are functioning as a source of happiness for Clarissa, we explicitly grasp that they cause Clarissa to be intellectually distant and as a result, the parties remind her of her ignorance. Following her diary, one can understand that Woolf spent most of her time reading and writing however in her novel she describes Clarissa as;

“She knew nothing-no language, no history; she scarcely read a book now, except memoirs in bed; and yet to her it was absolutely absorbing; all this; the cabs passing; and she would not say of Peter, she would not say of herself, I am this, I am that. Her only gift was knowing people almost by instinct, she thought, walking on”. (Woolf 6)

Clarissa is just an ordinary woman and she is socially distant from becoming a member of high class society. The parties are just for the sake of Richard’s political benefits and Clarissa is confined to be lost despite the fact that there are crowds around her. No matter how many people attend the parties, Clarissa is always alone and she faces the death of her soul an expression stressed by Peter.

““Lord, Lord!” he said to himself out loud, stretching and opening his eyes."The death of the soul." The words attached themselves to some scene, to some room, to some past he had been dreaming of. It became clearer; the scene, the room, the past he had been dreaming of”. (Woolf 42)

During the party, Mrs. Dalloway meets all her guests and invites them in with great pleasure, but after Mrs. Bradshaw’s news about the young veteran’s death, Mrs. Dalloway retreats to the privacy of a small room to consider Septimus’ death. The death of a young man, whose life is unknown to Clarissa, causes her to leave her guests and think about the unexpected event that was told at her party. Clarissa is not indifferent to the tragic end of Septimus and she associates herself with him.

Why Clarissa associates herself with that young man is that Woolf tends to create two different worlds through two different characters; on the one side, there is a woman on the other, there is the young man who has committed suicide. Although Septimus and Clarissa are the members of two social different worlds, they are said to serve the same literary purpose. Both Mrs. Dalloway and Septimus are presented as a means to criticize the attitude of the society which is thought to be insensitive to how people feel. By forming a relation between the two characters, Woolf tries to set up a consciousness about the disastrous approach of society to its victims.

“This purpose is to criticize the values of the society they have to live in”. (Bezircilioğlu 47)

Clarissa blames herself for Septimus' death as a member of society, yet she thinks that he was incredibly noble not to have surrendered to the doctors. According to Clarissa, having a comfortable position in society and leading an affluent life can be regarded as a reason for Septimus' death. Clarissa is impressed by Septimus' struggle not to be victimized by the merciless rules of the society and its members. The way Septimus defies the brutal system is meaningful to Clarissa but she feels guilty too. Woolf does not restrict her critical approach by focusing on one character, she deals with the physical death of the young veteran whilst simultaneously portrays the spiritual death of a woman who is physically present. Septimus' suicide makes Clarissa think about suicide too but later on, she gives up that idea believing that life is worth living for. Towards the last lines of the novel, the concept of death is approached as an inevitable destiny and the horror of it overwhelms Clarissa. She hesitates to commit suicide as well but in the end she returns to the crowd of the party to enjoy herself. Upon her return to the party again, Peter is fascinated, and Clarissa's way of life continues.

3.1.2. *Pinhan*

Born in Strasbourg in 1971, Elif Şafak is one of the most distinguished novelists of contemporary Turkish literature. She had to continue her education in Spain and in Europe and the Middle East owing her mother' occupation as a diplomat. During her childhood, her mother and father got divorced and after this separation, she had to face a fatherless life which caused an incurable space within herself.

You can give meaning the absence of a father; but you can't mean the absence of an alive father. It is just a space which you think you will compensate it, but you can never succeed it. (URL-7, 2015)

Throughout her childhood, she had to travel all over the world with her mother, and like a migrant she had no choice but to travel from one country to another. She summarizes this compulsory way of life as a turtle.

She was like a turtle and it became compulsory for her to carry her house on her back. Having experienced various traumatic stages in her life, Elif had difficulties getting accustomed to different cultures and lives. In addition to the lack of a father, she faced the ruthless feeling of being isolated from the English College in Madrid. She thought that the

language spoken in that College was not hers, and this caused her even to exclude the language.

The experiences she has had from life are successfully tackled in her novels as well. Getting to know different people and having to live in different countries have shaped the way she writes. In her novels, she handles the struggle to find identity, disjoined lives of individuals, and moral depressions of the members of the society. In her novels, one of the most striking features is the chaotic and complex events surrounding the characters. Maybe the most notable feature of her novels is the effort she goes to ensure us to understand her characters. *Pinhan*, her first novel, was written in 1997 and awarded the Mevlana Prize in 1998. In this novel, we are presented with an androgynous character called Pinhan. She has the features of neither a male nor a female. She has a very crowded family and it is noted that she does not have a father either. During her childhood, she is so naughty and spends her days having fun with her friends. One day her life changes when she arrives a lodge called Durri Baba.

The novel basically focuses on certain elements of the spiritual movement known as Sufism. The effort to find one's own personality is handled through sufism and the protagonist tries to form her real identity by following the doctrines of sufism. Pinhan, the main character of the novel, has always ignored her physical deficiency and she has not had the courage to face this drawback. But after getting to know the lodge, situated in Denizli, and Durri Baba, she is advised to confront this shame and not to escape from it for the sake of knowing her as a person. During Pinhan's struggle to find her real identity, we understand that the novel includes the depiction of sufistic elements which include soil, fire, air, and water. These four elements constitute the universe and for that reason, Şafak divides her novel into four parts too. Each part includes four sub-titles. Besides, Sufism is stressed in her novel and what is implied by sufism is to have the strength to recognise oneself. If we are to discuss Sufism, it would also be fruitful to mention the shape of a circle. To Artun (97); in accordance with circulation view, both human beings and universe come from Allah and the final destination is to Allah again.

“According to sufists all the creatures in the universe reflect one feature of Allah and since human being is the most precious of all, he reflects nearly all features of Allah”.
(Ever 11)

Until these features occur within the human being, a person passes through the changes of all the creatures. First of all, he can be defined as a non-living creature and in turn transforms into a plant, animal and a person respectively. By turning into a person, a human being reaches his origin and this movement begins to resemble a circle. In the novel, the young dervish leaves the lodge and decides to be female and finds her origin by the end of the book, by having the properties of a female.

For further analysis, it is important to mention that it includes three different stories; one of which is Pinhan's struggle to find herself by trying to complete her story. The other is the unfortunate destiny of the neighbourhood called Nakş-i Nigar and finally the last plot line is the dramatic destiny of the lodge which tries to preserve the hidden book from the government of that time. It is difficult to relate the three stories to each other. It is true that they occur at the same period of time, but except for the first two, it is hard to talk about a reason and result between the stories.

“The stories, that do not have a structural link, begin, develop and end separately within the realities of themselves. It is difficult to talk about a strong reason and result relation that links the stories in terms of the flow of the stories”. (Ever 20)

What connects the stories is not the structural link but the similarities based on content. That's why it can be said that the two other stories back up and mirror Pinhan's story. Pinhan, an extremely naughty girl, and her friends intend to steal apples from the garden in the lodge which launches her story. But having been distracted by a bird in one of the trees, Pinhan decides that she wants to catch it, and finally she gets stuck on a tree. But both the tree and the bird pave her to a new life in the lodge. As soon as she steps into that lodge, her life changes completely since it hosts lots of various people having different temperaments and stories. Though the lodge houses different people displaying different characteristics, it is a peaceful settlement and provides its residents with homelike atmosphere. For this reason Pinhan's mum is grateful to the ones at the lodge since they feed her child, develop her, and prevent her from being irresponsible.

“That she was fed and matured there contended her and at the same time the possibility of finding the cure for her unknown grief relieved her”. (Şafak 17)

During her stay in the Lodge, she has the opportunity to talk and negotiate with the most important character named Hagopik. Although she resides in the lodge, she grasps that she is not accepted to participate in the ceremony, Ruz-ı Muhabbet, during which the members of the lodge tell their stories. The only person who does not take part in this ceremony is Pinhan and she decides to live her story and find her own identity. Her interaction with Hagopik is a turning point and he encourages her to find her real personality. She understands that her androgyny is known and leaves the lodge which results in the loss of the hair covering her whole body. In fact this is considered as the first step of finding her real personality but it is not completed. When she awakes she finds Durri Baba beside her and she is advised not to feel ashamed of her bisexuality and she is given a pearl as a gift by Durri Baba before Pinhan continues her journey.

“Wherever you go, and no matter how many distances you leave behind, do not feel ashamed of yourself. Enter into the city of your body and watch it..... we would rather know ourselves not ignore them; don’t forget...”. (Şafak 63)

Upon his advice, Pinhan sets off on a journey to find her real self and define her identity, just like how Şafak had searched for in a multicultural environment during her childhood. After arriving in İstanbul, Pinhan leads a stable life by staying in some lodges and sometimes in the streets. Her ordinary life in Istanbul changes when she attempts to share her grief with the pearl given to her by Durri Baba. All of a sudden, a thief called Kavanoz Bekir steals the pearl and this theft leads her to an unexpected love. Losing the pearl, she follows the thief but unfortunately she loses him in a cafe. In a sense, this loss can be regarded as a threshold to the love she had not experienced before, because by hoping to find the pearl, Pinhan never gives up her search and she meets Cuce Cafer, who in turn, makes her meet Yorgaki. In spite of her shame, she falls in love with him and both of them share what they conceal from other people. Once they get to know each other, they become aware of the love that they feel for each other, but there is still an obstacle between them which is the uncompleted story of Pinhan.

While reading Şafak’s novel, not only do we come across the events that Pinhan experiences but also we are given other stories in the novel. Ever points out this style in her thesis as;

“Actually, in Şafak’s story telling, feature is one of the most important elements to be mentioned. In all of her novels, there are at least a few and sometimes tens of stories. For example in Pinhan, the story of Pinhan, the story of Akrep Arif neighbourhood, the story of Horoz Baba lodge and the stories of tens of people in each story”. (Ever 16)

It is not surprising to meet a wide range of personalities in “Pinhan “as there are different stories but in a way, the stories are related and there is a close connection between them. That’s why Pinhan’s destiny intersects with the destiny of Akrep Arif neighbourhood since it resembles Pinhan in that it is acephalous. The neighbourhood also appears to be having an identity dilemma since it has two names; one of which is Nakş-ı Nigar and the other one is Akrep Arif. The fact that the neighbourhood does not have a sense of unity links both Pinhan and the neighbourhood. When Pinhan leaves her love, Yorgaki, she goes to the place where she is told that the desperation of the neighbourhood can only be overcome with her help. Seven old women, living in the neighbourhood and respected for their knowledge, are well aware of the fact that Pinhan is the source of the salvation as she is androgynous. The neighbourhood is experiencing difficult times, and the reason of this misfortune is the superiority struggle between the two names. Namlı (2007) foresees that the neighbourhood is about to face disasters since the two names are trying to overwhelm one another.

While detailing the suburb, mystic elements meet the readers because a small girl called Nevres who has supernatural forces and causes fires which is accepted as nightmare among the dwellers of that environment. The supernatural capability of this little girl is a feature belonging to the postmodernist novel. The seven women come together and realize that the salvation of the neighbourhood depends upon Pinhan's sacrifice, and she is the only one who has the ability to bring unity to the neighbourhood. They decide to recover Pinhan from her androgyny and as a result bring happiness to their suburb too. The proposal by the old women is not rejected by Pinhan and she enters into another phase by completing the process of change. In a bath, she gets rid of her androgyny and when she opens her eyes she does not have a double personality any more but she is one with herself. In fact, we as the readers, conclude that the character unites with herself and after that process, Pinhan appears as a woman.

After completing her story, Pinhan goes back to the lodge where she expects to join the other members as an individual who possesses her own story, but contrary to her

expectations, she sees that the lodge is ruined and the memories of its residents are smashed. This unbearable frame hurts her deeply and as a lonely character she has nothing to do but to go to the stream and share her grief with it. By the stream she spends the last moments of her life and passes away by having a great pain in her heart. Yorgaki, who has found the pearl by this point in the plot, desires to lessen his lover's sorrow but what meets him is the dead body of Pinhan. Yorgaki buries her and places the pearl on the stone of her grave. Ultimately, Pinhan completes both her story and at the same time we observe that the misfortune of the neighbourhood ends.

3.2. Loneliness in *Mrs. Dalloway*

3.2.1. Clarissa Dalloway

As it is understood from the title of the book, the main focus of Woolf is on the character called Mrs. Dalloway. Based on the information from Woolf's diaries, we understand that the title of the novel was intended to be *The Hours* but instead of such an abstract name, Woolf tended to create a more realistic one - *Mrs. Dalloway*. Though we may have the impression that the emphasis is only on the name, when scrutinized a little more deeply however, it is clear that it includes lots of ideas about this name. Arguably the most striking idea about the character is the loneliness that she suffers severely from. When considering a more general perspective of the novel, one can easily conclude that loneliness dominates the Clarissa's personality and this emotion ruins her psychology. This psychological destruction of people in *Mrs. Dalloway* stems from the destructive effects of World War I, and it is better not to disregard how it shaped the way people viewed the world.

“The novel was a product of a time when British society was trying to recover from the effects of World War One. Many people still suffered from loss and mourning and post-war trauma”. (Johnston 7)

“The general populace were experiencing different feelings when compared to how they had felt prior to the war. The unprecedented scale of the war affected everyone across the social spectrum, ranging from the upper-class to the working class. The ruling class

wanted to preserve the society the way it was before the war, whereas the working class had everything to gain from change; for example the independence not having to answer to the upper class”. (Johnston 10)

Undoubtedly, the outcomes of the War shaped the way Woolf produced her masterpieces too. She considers *Mrs. Dalloway* as a gateway to express her criticisms of her society. To begin the loneliness, it would be beneficial to point out the fact that Mrs. Dalloway- as the main character- appears to be alone despite the social gatherings that she organizes. Dalloway is the surname given to Clarissa after she married Richard, a wealthy politician and a citizen of the upper class. Although she carries her husband’s surname, this does not add anything special to her. On the contrary, she is aware of something that is missing all the time. Actually, she is given a role by the community, and her role as the wife of an affluent man and a mother never makes her forget that there is something meaningless causing her to be unhappy.

“Like a nun withdrawing, or a child exploring a tower, she went upstairs, paused at the window, came to the bathroom. There was an emptiness about the heart of life; an attic room. Women must put off their rich apparel. At midday they must disrobe”.(Woolf 22)

In order to escape from the emptiness she feels, she organizes parties and the social meetings which symbolize concealment for Clarissa. The parties are lively, active and cheerful activities but they are like saviours that save her from dealing with her inner conflicts.. As an obscure personality, she makes an effort to remind people in her social circle of her existence and insistently wants them to attend the party she organizes. She has the fear of remaining lonely so even seeing Peter Walsh after many years, she tries to persuade him to join her party which indicates how she feels alone despite the crowds of people surrounding her. Clarissa feels incredibly lonely despite the fact that she has friends from the upper class. In order to escape from the feeling she experiences she continuously stresses the time of the party.

“Peter! Peter! Cried Clarissa, following him out on to the landing. My party to-night! She cried, having to raise her voice against the roar of the open air, and, overwhelmed by the traffic and the sound of all the clocks striking, her voice crying “ Remember my

party to-night!” sounded frail and thin and very far away as Peter Walsh shut the door. remember my party to-night!”. (Woolf 34)

What’s more, Clarissa’s loneliness is presented through her being ignorant. The parties, for instance, may be said to remind her of her own ignorance. Clarissa's illiteracy is an utter contrast to Woolf’s ability since Woolf used to read and write a lot. Unlike Woolf’s intellectuality, Clarissa is described as someone who lacks certain characteristics that are perceived as peculiar to the upper class. Clarissa appears like an ordinary woman, even at parties; and though being physically visible, she is not noticeable as she is deprived of intellectual skills. Woolf underlines Clarissa’s ignorance and limitation of her world knowledge in her novel as;

“She had perpetual sense, as she watched the taxi cabs, of being out, out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day. Not that she thought herself clever, or much out of the ordinary. How she had got through life on the few twigs of knowledge Fraulein Daniels gave them she could not think. She knew nothing; no language, no history; she scarcely read a book now, except memoirs in bed; and yet to her it was absolutely absorbing; all this; the cabs passing; and she would not say of Peter, she would not say of herself, I am this, I am that. (Woolf 6)

“In fact, Clarissa was aware of the fact that she was not so literate as the people around her, may be for this reason she was eager to attend as many parties as possible. However it can most definitely be said that she felt more and more removed from intellectuality the more parties that she attended or organized”. (Bezircioğlu 42)

Despite the joyful moments happening at the parties, and the crowd laughing and having fun, Clarissa was doomed to get lost in the parties. During these parties the most distinguishing people were invited and there used to be conversations about British society and its citizens but Clarissa was not a part of that social activity and she was alone and desperate. Clarissa’s fate -to be alone in the crowd in spite of her identity- is described as the death of soul. Clarissa just enjoys the party organized in her house and without distinguishing between those who attend the party, she pretends to look happy, but in reality she is not happy and she notices Peter's critical eye on her.

“How delightful to see you!” said Clarissa. She said it to everyone. How delightful to see you! She was at her worst- effusive, insincere”. (Woolf 119)

Clarissa’s loneliness is not only restricted to her miserable situation in society but at the same time, she is suffering a lot from her loneliness stemming from love. She previously had had deep feelings for Peter, but after getting to know Richard Dalloway, her point of view about love changed. Richard was the symbol of a safe harbour and Clarissa did not reciprocate Peter’s love since he was not a person of reliability. Richard was a male character from the conservative London society and Clarissa was seduced by it. As a matter of fact, he is obviously the representative of the upper class of the society and everything he does is related to his social status but he has a great lack of communication with his wife. Clarissa is in need of hearing Richard’s love but it is difficult for Richard since it has been a very long time since he last uttered it. Though they are married and have a daughter, she isolates herself from her husband. The main reason for this apparent isolation is that Clarissa serves as the organizer of social events just for the sake of Richard’s career and she does not have her own ideas about life. She just quotes what Richard thinks and says.

“With twice his wits, she had to see things through his eyes-one of the tragedies of married life. With a mind of her own, she must always be quoting Richard- as if one couldn’t know to a little what Richard thought by reading the Morning Post of a morning! These parties for example were all for him, or for her idea of him. She made her drawing room a sort of meeting- place ; she had a genius for it. Over and over again he had seen her take some raw youth, twist him, turn him, wake him up; set him going”. (Woolf 55)

She does not appear to have deep feelings of love for her husband, but instead she confesses the absence of passionate feelings to Richard. The relation between Clarissa and Richard does not rely on what is perceived as real love, but is merely a social formality. She forgets what real love means to her as it has been a long time since Clarissa did not feel her husband's love to her.

“She admits to lacking something central in their marriage and she does apply these more passionate feelings to Sally Seton, a friend from her past, with whom she shared a kiss”. (Williams 52)

This kiss is such an unforgettable moment for Clarissa, that the love towards a woman has never faded from Clarissa's memory.

“Peter Walsh and Joseph Breitkopf went on about Wagner. She and Sally fell a little behind. Then came the most exquisite moment of her whole life passing a stoen urn with flowers in it. Sally stopped picked up a flower; kissed her on the lips. The whole world might have turned upside down! The others disappeared; there she was alone with Sally. And she felt that she had been given a present, wrapped up, and told just to keep it, not to look at it- a diamond, something infinitely precious”. (Woolf 25)

Even a kiss makes her recall her past feelings about love, but it is hard to arouse the same excitement for it has been a very long time since she married Richard. Rather than true love, what she really feels for Richard is her mission to do anything required that could please him. Her loneliness in love is the result of a lack of true feelings and communication, however it should also be considered that her secret love for Sally worsens the situation and it causes Clarissa to feel more and more alienated and lonely. Her expectation from love has never been met after the encounter with Sally, and the privacy of their love made Clarissa feel alone as she is not able to share it with anyone else. Besides, being content with such a feeling, it unquestionably breeds more loneliness for Clarissa. Clarissa and Richard are in their own worlds despite the fact that they look as if they are sharing the same environment. Both Clarissa's and Richard's minds are full of unsaid words. What hinders them from making love to each other is nothing but lack of communication, and since Clarissa expects her husband to put his love into words, she is frustrated as she is not able to hear how he loves her. He attempts to give compliments to his wife but he can't. Maybe he feels too shy but due to the fact that they have become distant from each other, love has lost its meaning and Clarissa is not sure about what she really feels for Richard. The lack of communication appears even when Richard is about to express his feelings to his wife.

“He had not said “I love you”; but he held her hand. Happiness is this, is this, he thought”. (Woolf 85)

Though he thinks that Clarissa's presence somehow represents the existence of love, Clarissa is by far much more lonely due to the feelings she has about love. In fact, she

really does not love Richard, the reason why she loves him is his good personality and perhaps that is the only reason in reality. Even the presence of Richard does not make her happy, and it leads to an inexplicable unhappiness as well.

“But-but – why did she suddenly feel, for no reason that she could discover, desperately unhappy? As a person who has dropped some grain of pearl or diamond into the grass and parts the tall blades very carefully, this way and that, searches here and there vainly, and at last spies it there at the roots, so he went through one thing and another”. (Woolf 86)

Richard, being considerate and affectionate, is just an ordinary man for Clarissa and her heart does not beat with her husband’s love. This lack of true love causes Clarissa not to sleep in the same bed with Richard and what is more dramatic is that Clarissa’s uses her health problems as an excuse. This is like an unseen wall between the couple, but Richard doesn’t complain about it and looks as though he has accepted this fact.

“Narrower and narrower would her bed be. The candle was half burnt down and she had read deep in Baron Marbot’s Memoirs ”.(Woolf 22)

As Özot (2009) points out; the narrow bed is symbolical that attributes to Clarissa’s isolation from her husband and her loneliness. In addition to feeling lonely in society as well as in her relationship with her husband in terms of love, Clarissa is suffering though she has only one child, Elizabeth. She has only one daughter and she wants her to behave like her and opt for the things she likes. It is obvious that Clarissa wants to stamp her authority upon her daughter as she uses the word “my” before Elizabeth’s name when she introduces her to Peter. Elizabeth shares almost nothing common with her mother. She does not dress in the same way as Clarissa and does not behave either.

“And her old uncle William used to say a lady is known by her shoes and her gloves. He had turned on his bed one morning in the middle of the War. He had said, “ I have had enough.” Gloves and shoes; she had a passion for gloves; but her own daughter, her Elizabeth, cared not a straw for either of them”. (Woolf 8)

Elizabeth is a different personality and she differs from her mother Clarissa in that she does not give value to parties and clothes. Instead of being involved in parties and

spending money on clothes, she does one thing; praying with her history teacher. In addition to praying, she also considers her future career options just like her father does.

Being the only child, Elizabeth does not have a close connection with her mother. Most of the time Elizabeth spends time with another woman whom Clarissa dislikes and even humiliates for the way she dresses and her apparent poverty. Clearly, Clarissa and Elizabeth do not have a warm relationship and it is a sign of the difference in their inner worlds. What interests Elizabeth is nature and the life in countryside, whereas Clarissa is keen on the establishment and publicity of London. What is more, very little is given about Elizabeth in the novel and this is regarded as further proof of how Elizabeth and Clarissa cannot maintain a successful familial relationship. The gap between Clarissa and her daughter creates a huge space in Clarissa's emotions which is consequently filled with loneliness.

“Love and religion! Thought Clarissa, going back into the drawing room. How detestable, how detestable they are! For now that the body of Miss Kilman was not before her, it overwhelmed her- the idea. The crullest thing in the world, she thought, seeing them clumsy, hot, domineering, hypocritical, eavesdropping, jealous, infinitely cruel and unscrupulous, dressed in a mackintosh coat, on the landing; love and religion. Had she ever tried to convert anyone herself? Did she not wish everybody merely to be themselves?”. (Woolf 90)

The dominant effect of Miss Kilman causes Elizabeth to cut her connection with her mother and as a result Clarissa can't establish a way to communicate with her daughter. At this point, we are able to understand how her loneliness gives way to harsh criticism and humiliation of another woman in the novel. From Clarissa's point of view, we observe how contradiction is employed within the novel. As a female character, Clarissa looks Kilman down just for her daughter's sake. Being lonely, even in the family, Clarissa insults the history teacher regardless of her knowledge about history and religion. As Bartonova mentions, maybe for the sake of regularity, the dualities are mentioned but we know that Clarissa is such an alone woman that she does everything possible to win her daughter back to give an end to her solitude.

“Fact versus vision; intellect vs intuition; words vs silence; society vs solitude; reality vs appearance; body vs soul”. (Bartonova 11)

3.2.2. Septimus Warren Smith

Clarissa can be considered as the most important figure in the novel as she is highly emphasized in the first part. As a matter of fact, the novel has two parts; one of which is focused on the young veteran and the other one on Mrs. Dalloway. Suffering from shell shock, Septimus is suffering within his own world. Despite the fact that Clarissa and Septimus have not met and seen each other they complete each other's role in the novel. They are physically distant from each other but spiritually they have a very strong connection about what they feel and how they view the world. The biggest indicator of their common feature is the loneliness they suffer from. At the same time the reader is introduced two different worlds in life; sanity and insanity.

“Clarissa represents the world of sanity and somehow these two different worlds intersect with each other”. (Bezircioglu 46).

“There were no ill effects- indeed no effects at all, unless it be that this odd experience had something to do with the work on which she was engaged during the weeks that followed it, for at that time she was describing the madness of Septimus Warren Smith”. (Bezircioglu 46)

Clarissa and Septimus have never met each other in the novel, but as characters, they are united. Septimus, who is the representative of madness in the novel, feels lonely and it is serious obstacle that prevents him from adapting to the standards of the society especially after the war. Septimus married an Italian woman, Lucrezia, but the marriage does not bring the happiness he really needs. They don't have any children, and because of his mental problems, Septimus and his wife share a relationship more like the one between friends, and it should be noted that even Lucrezia herself has difficulties understanding him. After the loss of his best friend in the war, he has only one person in his life, but Lucrezia can not find a remedy to rescue him from his isolation and loneliness. The main reason of Lucrezia's desperation comes from her own solitude as well. She left her country and hoped to realize her dreams and perhaps having a family which would contribute to

her happiness, however none of her dreams became true, rather her insane husband became nothing but a burden that she could not carry or bear.

“At tea Rezia told him that Mrs. Pilmer’s daughter was expecting a baby. She could not grow old and have no children! She was very lonely, she was very unhappy! She cried for the first time since they were married”. (Woolf 65)

The desperate situation of the couple makes the readers understand Septimus’ mood much better. He insistently cries out that he sees Evans’ face but Lucrezia does not have the ability to evaluate what he really means.

“Rezia sitting, at the table twisting a hat in her hands, watched him; saw him smiling. He was happy then. But she could not bear to see him smiling. It was not marriage; it was not being one’s husband to look strange like that, always to be starting, laughing, sitting hour after hour silent, or clutching her and telling her to write”. (Woolf 100)

Septimus is a character obsessed with death, and such a feeling overwhelms him. As a result of this inevitable emotion, he even loses the ability to preserve his emotional link with his wife. His wife wants him to die, though she does not say it aloud. Being in a big crowd and in a family no matter how big it is, Septimus is on his own and he has no one who can sympathize with his situation.

It’s true that Septimus has mental problems which hinders his communication with other members of the community, without any doubt, the people of the society that he resides in are far from understanding how he feels. He fought for the people he did not know and it appears that the only purpose was to save the nation that he belonged to. Contrary to what he really wished, he is left in a desperate situation and the ruthless society labels him as an insane person. He comes to the conclusion that he fought for nothing valuable after the war. Despite that he was awarded for the patriotism he showed during and after the war, he experiences the brutal side of his country which appears to cast him aside and treat him like a useless veteran telling his war memories all the time. Claiming that people are talking in their bedrooms and they are killing each other, Septimus points out the loneliness of each individual and claims that he has a developed sense that he can feel how the brutality of the crowd leaves him to an endless desperation and hopelessness. The source of loneliness is mostly the fault of English society, and for that reason Mr.

Bradshaw is a significant character in that he represents the ruthlessness of it. He perpetually requests Lucrezia to occupy him with things outside. His illness is not taken as a serious problem and instead of being cured appropriately, he is not given adequate importance and Septimus is not able to explain his emotions and feelings to the doctors. Although he is advised to engage in things happening around him, he has an internal world which isolates him from the rest of the world. In spite of the fact that he has mental difficulties, he is aware of a lack of communication between him and the people, and his desperation has been caused by the absence of communication.

“Communication is health; communication is happiness, communication – he muttered”. (Woolf 67)

Mr. Bradshaw more or less sees Septimus’ condition as a serious illness, but thinking that he knows what is the best method to treat him, he never chooses a suitable way to link with him. Bradshaw is quite content with his own way of handling his patient’s problems and whenever there is a conversation about Septimus’ problem he tries to prove that what he claims is true and Septimus is diagnosed with lack of proportion by him. Instead of listening to what Septimus suffers from, he advises him to stay in a house away from Lucrezia.

“Septimus tries to communicate his fragmented thoughts but Bradshaw has no interest in hearing him out because he is sure of himself and what is best for his patient”. (Johnston 11)

The only thing he needs is peace and affection through communication, but he was made numb through the use of medicine. The people around him did not try to understand that he needed patience and sympathy. Especially Mr. Holmes scorns the place where Septimus and Lucrezia live as it doesn't appear to be ethical for a doctor. The title or social status of an individual does not make any difference in order to obtain medical care and proper treatment, but boasting of his own career, Mr. Holmes leaves Septimus alone with his lonely destiny.

All in all, Septimus is extremely lonely in terms of not getting the necessary medical care, and the brutality of the doctors, Mr. Holmes and Mr. Bradshaw, leaves no option but

death in the end. Contrary to Clarissa, with whom he displays many common characteristics, Septimus has the courage to utter what he thinks about people and the society in which he lives. Clarissa chooses to perpetuate her life despite her being lonely in her society, but Septimus defies his destiny by ending his life. In the end, the suicide represents how he refuses the imposition of other people.

3.2.3. Peter Walsh

The third figure of the novel is Peter Walsh, and at the very beginning of the novel he is introduced to the readers. The introduction of Peter is not given directly but through Clarissa's mind. At the beginning of the novel, Clarissa goes out to buy flowers and it is through this incident that makes her remember her ex-lover Peter Walsh.

“For they might be parted for hundred of years, she and Peter; she never wrote a letter and his were dry sticks; but suddenly it would come over her, If he were with me now what would he say? –some days, some sights bringing him back to her calmly”. (Woolf 5)

The middle aged man has not achieved what he really wished for, and is far from reaching his goals in life. Being Clarissa's ex-lover, he displays ambivalent behaviour which seems inconsistent with his character. Maybe one of the reasons as to why he is so inconsistent is that he has not achieved what he aimed for and additionally, he is still alone despite his age.

He was sent from Oxford and he could not complete his education. As characteristics of Peter, he is not afraid of taking risks and is fond of his ambitions, however his ambitions give him nothing but a complete unhappiness and desperation.

“What a waste! What a folly! All his life long Peter had been fooled like that; first getting sent down from Oxford; next marrying the girl on the boat going out to India; now the wife of a Major in the Indian Army- thank Heaven she had refused to marry him”. (Woolf 33)

Upon returning from India he is in search of a new job, and though he is not qualified enough, he is asking for an assistance to get a job. The first cure is to apply for Richard's

help and ask for the contribution of Richard who he criticizes severely for obtaining Clarissa's soul. It is true that he considers Richard as the part of English society but he needs the man and the system itself. Searching the remedy outside the country; in another land, has not added anything to his life that's why when he encounters the people in the party, he is evaluated and remembered according to the memories belonging to the past. When returning to London, he has almost no one around and he is doomed to live in a hotel room. He is definitely the person of individuality, passion and feelings. He does not want to be restricted and be ruled by the norms of the conservative British society but all these features are the signs of his being lonely and as a result he does not have self-confidence and esteem. When he meets Clarissa, he continuously plays with his pen-knife which shows how he deprives of self-confidence.

“She is looking at me, he thought, a sudden embarrassment coming over him, though he had kissed her hands. Putting his hands into his pocket, he took out a large pocket-knife and half opened the blade”. (Woolf 29)

His meeting with Clarissa excites him, however the real reason of his excitement is his loneliness, and this feeling makes him quite insecure. In fact, the death of soul exhibits itself not only for Clarissa but for Peter too. His rejection by Clarissa is the starting point of his loneliness in love and upon this refusal he tries to find solacement with other women even in a different country. Peter's soul is dead and he knows well that his loneliness regarding the true love will never be treated and his efforts are in vain.

“Peter Walsh's dream is his struggle with what enervates his soul, of which the gnawing memory of Clarissa's rejection of his love is one example. He makes a counterattack on the trauma by making the “elderly nurse” his lover and protector; yet even his protector eventually rejects him”. (Ukai 48)

The rejection makes him to cry out the death of soul and this feeling pushes him to form relationship with different women. What made him to seize the life with other women is the feeling of loneliness in his heart and because of it, he perpetually makes mistakes and the mistakes result in failures. After having an unsuccessful marriage he is now having a love affair with a married Indian woman which is considered as a normal thing for Peter. Although this is quite normal for Peter, the members of the society do not appreciate his

attitudes towards life including his thought with his feelings and his efforts to break the traditional images of manliness. He is portrayed as a different personality within the novel and the British society excludes the characters who don't fit its norms and finally leaves him with his or her own helplessness. Peter Walsh is also the one who has been considered a man who has not fulfilled his expectations and actualized himself.

“Other characters appear to find him a bit of a social misfit: a drifter and career failure, always in love with someone or some kind of trouble”. (Johnston 13)

From the beginning of the novel, he has critical eye of the characters especially Clarissa. He criticizes the way people live and even the dresses people choose but on the contrary, he is away from criticizing his attitudes. Although he criticizes Clarissa for accepting Richard's proposal, he does not clearly see his shortcomings. He did not make Clarissa feel secure and as a result he lost the love he felt deeply and now he is suffering from the loss that led him to change the flow of his life. Not having the capacity to analyze what his shortcomings are is the reason of why he changed his life totally and caused him to feel lonely.

“Here she is mending her dress; mending her dress as usual, he thought; here she's been sitting all the time I've been in India; mending her dress; playing about; growing more and more irritated, more and more agitated, for there is nothing in the world so bad for some women as marriage, he thought; and politics; and having a Conservative husband, like admirable Richard. So it is, he thought, shutting his knife with a snap”. (Woolf 29)

From the quotation above the word admirable is quite remarkable since it gains another meaning by Peter Walsh. The word admirable is generally used for the people who deserve to be praised and has the best qualifications but Peter uses this word just for the sake of criticizing Richard and Clarissa for her preference. He thinks that Richard was selected by Clarissa just for his selective status in the British society and his political career. He does not really know why he was rejected by his lover that's why, he blames Clarissa for having married Richard. Not having a stable life and being keen on freedom and ambition prevent him from setting up a life and as a result he is of his own. He is not only alone and staying in an old hotel but also he has no one to share his life with. In a sense, no matter where he is and what the period of time is, he is lonely as he was in the

past. Upon Richard's arrival to Bourton he was not noticed among the friends and he was not invited to the boat trip till Clarissa came back and tried to convince him to take part in the trip. Briefly, he had his own world and no one else was sharing what he felt even during his young ages when he first met Richard Dalloway whose appearance made him restless.

“He almost cried out that he couldn't attend because he was in Hell! People began going out of the room. He heard them talking about fetching cloaks; about its being cold on the water, and so on. They were going boating on the lake by moonlight- one of Sally's mad ideas. He could hear her describing the moon. And they all went out. He was left quite alone”. (Woolf 45)

3.2.4. Miss Kilman

Miss Dorris Kilman appears as another female character who is given the role of Elizabeth's history teacher. In spite of the fact that she is a female figure, Woolf portrays her as someone who has certain drawbacks in the novel. We see that she is desperately trying to seize life in a society in which she does not belong to. She is originally German so she is excluded from the community and belonging to a different nation makes Miss Kilman experience the effects of being excluded in a foreign society. Doris Kilman who has German ancestry has a history degree and she is a literate woman but having a degree is not enough for a German woman to be successful in society so she was fired from her teaching job because of the anti-German prejudice. Miss Kilman is over forty and even Clarissa has a negative attitude toward Kilman. In fact, the way Kilman dresses is also severely criticized by Clarissa, and whenever she has the opportunity she does not avoid despising her. Through Miss Kilman's character, we understand that there is a great struggle for women in the world of men, and this character does her best to be as successful as possible. Maybe she is alone in her struggle as she differs from other women such as Clarissa, who is valued due to the surname she received upon marrying her Richard. Women like Clarissa don't have anxieties about future but Kilman is quite worried about her future and she feels as if she has to prove herself in a society which does not give her any chance to survive. Miss Kilman does not have anyone to share her

opinions about life except for Elizabeth. She does not give up struggling to find the right person to understand her but her effort to win over Elizabeth's emotions causes Clarissa's hate.

“Year in year out she wore that coat; she perspired; she was never in the room for five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were; how she lived in a slum without a cushion or a bed or a rug, all her soul rusted with that grievance sticking in it, her dismissal from school during the War-poor, embittered, unfortunate creature”. (Woolf 9)

It is understood from the quotation above having to live in a different community Kilman also feels so lonely. She is physically surrounded by people on the other hand, she feels the destructive effects of loneliness as well. She is not invited to any of the parties and she is all the time forced to be on the outside of society.

“I never go to parties, people don't ask me to parties –and she knew as she said it that it was this egotism that was her undoing; Mr. Whittaker had warned her; but she could not help it. She had suffered so horribly. “Why should they ask me?” she said. “I'm plain, I'm unhappy.” She knew it was idiotic. But it was all those people passing –people with parcels who despised her, who made her say it”. (Woolf 94)

Miss. Kilman has only one friend and she is so lonely that she is scared of losing her only friend, Elizabeth. Kilman tries to prevent Elizabeth from going to her mother's party for the fear that she won't have anyone to understand how she feels. Doris Kilman's intelligence and knowledge is not enough to be accepted by the society and she believes that if she had been treated equally, she could have had a better career in law or medicine. Perhaps Woolf chose such a character on purpose to point out women rights on those days.

Her poverty is also another reason for her loneliness. Since she does not have the equal rights to make her living and she is not self-sufficient in being able to afford to buy whatever she needs, that's why she is dependent on the mercy of the rich in Britain.

“Yes, Miss Kilman stood on the landing, and wore a mackintosh; but had her reason. First, it was cheap; second, she was over forty; and did not, after all, dress to please. She was poor, moreover; degradingly poor. Otherwise she would not be taking jobs from people like the Dalloways”. (Woolf 88)

As a literate woman, she is aware of all the events happening around her, yet she is humiliated by Clarissa who thinks that Kilman will take her daughter from her. Actually, Kilman does not want Elizabeth to resemble her mother, and she tries to overcome her unhappiness with a seventeen year old girl. Since Kilman is perceived to be the seducer of Elizabeth, she is presented as a desperate creature, maybe because Woolf has the intention to criticize lesbian relationships which once affected her life too. From her past memories we know that she had a love affair with Sally Seton but that relation had to end. Despite all the efforts that Kilman makes, it is concluded that the little girl ultimately chooses her mother and Kilman is left to her loneliness amongst British society in the end.

Secondly, and perhaps the most remarkable, Kilman appears to be alone with her religious thoughts. Miss Kilman is portrayed as a character who spends her time reading a prayer book in a stuffy bedroom. The presentation of religion through a woman reading only a prayer book is a representation of Woolf's negative approach to religion. Most probably, she criticizes people who think that they behave for the name of religion.

“The whole house this morning smelt of tar. Still, better poor Grizzle than Miss Kilman; better distemper and tar and all the rest of it than sitting mewed in a stuffy bedroom with a prayer book”. (Woolf 8)

Miss Kilman who was once an atheist has a tendency to humiliate Clarissa and despises her for her simplicity too. Her humiliation is so strong that she is sure of the truth that one day Clarissa will come to her and kneel in front of her. The thought of Clarissa's prospective begging for mercy makes her happy and she considers it as divine justice.

“If only she should make her weep; could ruin her; humiliate her; bring her to her knees crying, You are right! But this was God's will, not Miss Kilman's. It was to be religious victory. So she glared”. (Woolf 89)

Obvious from the quotation above, Kilman is sure of her ultimate victory but by exploiting religion as a way of defeating another woman, Woolf's own criticism of religion is emphasized. As Johnston (2013) this goes against the Christianity message of love and understanding. Presenting Kilman in her novel, Woolf explicitly explains that love and religion are restrictive and at the same time destructive. For that reason, she tries to convey her message via a woman's style of dressing; in this case, a mackintosh. Her opinions

about religion are embodied by an old green mackintosh, and this gloomy view is given in order to indicate how clumsy religion is. Throughout the whole novel, the readers don't have the chance to meet another character whose religious prominence is stressed. Kilman is the one whose religious beliefs are deliberately prioritized. The reason of the conflict between Kilman and Clarissa is an evident of the poor relation between them. Kilman uses the efficiency of religion on the other hand, Clarissa tries to use role as an affectionate mother. In the end, whatever Kilman does, she ultimately fails to separate Elizabeth from her mother, let alone from her family. Though she is supposed to be representative of love and religion, these concepts are defined as detestable, cruel, clumsy, eavesdropping and jealous in the novel. Kilman is left alone in the novel on purpose and no other character appears to display a similar way of thinking resembling hers. Woolf believes that religion is something that has the potential to destroy the privacy of the soul, and Kilman is the one who might destroy the soul. It is for this reason that she is doomed to lose the most valuable person in her life, Elizabeth, and she is to suffer from being alone. During their meeting, like the last one, Doris Kilman expresses that she pities Elizabeth's mother and does not want her to become like her; but in their last meeting she desperately watches Elizabeth leave and she loses her hope.

“Don't quite forget me, said Doris Kilman; her voice quivered. Elizabeth turned her head. The waitress came. One had to pay at the desk, Elizabeth said, and went off, drawing out, so Miss Kilman felt, the very entrails in her body, stretching them as she crossed the room, and then, with a final twist, bowing her head very politely, she went. She had gone. Miss Kilman sat at the marble table among the eclairs, stricken once twice, thrice, by shocks of suffering. She had gone. Mrs. Dalloway had triumphed. Elizabeth had gone. Beauty had gone, youth had gone”. (Woolf 95)

All the things that Kilman experiences finally result in the conclusion that she was defeated by Mrs. Dalloway as she could not win Elizabeth's heart. In fact, Elizabeth's departure means a complete defeat for Kilman and she loses the hidden fight against Mrs. Dalloway who symbolizes obedience to the strict rules of the society. Elizabeth gets on the omnibus and gets rid of the oppression made by Kilman. Since one of Kilman's ambitions was to make Elizabeth a religious woman, she made great effort to achieve it but it resulted in catastrophe. Having realized that she failed, Kilman is again alone with her religious

thoughts. Kilman just witnesses the separation of her young friend. This is the last time they see each other and Kilman accepts Clarissa's triumph.

The 'forbidden route' on the omnibus provides Elizabeth with a moment of freedom and space for her thoughts. (URL-8, 2015)

3.3. Loneliness In *Pinhan*

3.3.1. Pinhan

Elif Şafak generally shapes her novels by presenting both ordinary people and others who possess extra-ordinary properties. This shows us that Şafak tends to use tales, dreams and supernatural elements in her novels. At the same time, the characters are usually in search of their identities and they question them. During the process of finding their own personalities, we see how lonely the characters are and how it overwhelms them. In fact, the source of this perceived loneliness is the alienation of the individual from their society in which he or she lives, alienation from his or her family, and most importantly alienation from him or herself.

In the novel, we are introduced to the character named Pinhan who is lonely in terms of different aspects. The reason of her loneliness does not occur as a result of a single factor. In fact, it is the result of sexual, familial and sentimental factors.

The protagonist, Pinhan, is someone who was born androgynous, and the androgyny is a feature distinguishing her from other people in that she is the only one who exhibits the physical features of both a male and female. Pinhan is unable to form a personal unity within herself since she has an unprecedented physical difference with her body. That's why, she is ashamed of her creation and whenever she is of her own, she desperately tests whether her androgyny still exists and finally she faces the existence of it which causes her to suffer deeply.

“When it got dark, during the children's sleep, the sorrow that considered the darkness as an opportunity and loneliness as a guise used to appear. After screaming and wandering around the child for a few times, the sorrow used to make the child breathless and overwhelm her ruthlessly. After her face-off with the sorrow, the child would check her body hopefully but in each time, she used to understand that the nightmare was true and as a result she would withdraw into herself and want to be buried with this androgyny”. (Şafak 12)

It is quite obvious that the child has a unique characteristic and this does not make her happy, on the contrary, she is willing to die because of this androgyny and she is unable to be of her identity. In her family, she is the one who is differentiated for her physical make-up and since no one knows this fact; even within her family, Pinhan is left to carry the burden alone. Though we don't know what her gender is, we are given clues that allude to the fact that she is a girl. Her big and dark eyes are the most striking elements of her body but after having been named Pinhan we understand that she is more beautiful than ever but as Arzum stresses, Pinhan does not value her beauty and it means nothing to her because there is something which continuously disturbs her.

“She is not aware of her beauty because of her restlessness”. (Arzum 11)

The restlessness mentioned above, is the result of her androgynous appearance and this prevents her from recognizing her beauty which in turn stops her caring about her appearance.

“Pinhan was beautiful but it was useless since she could not notice it. Without thinking and searching the opposite in the waters, she thought that the bottle in which she was swimming, was like an ocean”. (Şafak 36)

Her loneliness which comes from isolation that she experiences from her family leads her to coincidental arrival at the Durr-i Baba Lodge; perhaps as an attempt to find some home. Despite the fact that it is at this lodge where her life begins to be reshaped, it still plays an important part in her personal solitude. We see a clear progression of isolation in the actions of Pinhan trying to escape from her fate which she is obliged to stand in her family. She continues to find the same emotions albeit in a different setting. What is noticeable is that although she is valued as a child in the lodge, she is not accepted at the ceremony that is conducted at that peaceful place. Her exclusion from the Ruz-ı Muhabbet ceremony pushes Pinhan into further isolation. This ceremony is a kind of gathering that it is conducted twice a year whereby all the members of the lodge come together in order to refresh their minds and activate their dreams. As Namlı(2007) mentions; on those days the members of the lodge used to share their memories and dreams and try to tell their fortunes

but the only person who could not attend this ceremony was Pinhan and she views this exclusion and alienation.

Due to her androgynous identity and she does not feel at peace with herself, so she is excluded from this ceremony. Because of her exclusion from the Ruz-1 Muhabbet ceremony, Pinhan feels like a stranger despite the fact that the members of the lodge actually like her. She was once a child and therefore it would have been normal for her not to be a part of that ceremony; but though she grew up, the situation did not change and this fact deepened her grief and caused her to feel more lonely.

“Her questions about Ruz-1 Muhabbet have been unanswered and her alienation has been reminded to her. In the first years, the reason was her small age, yes she was a child and she was going to be accepted to Ruz- Muhabbet. But neither her physical maturity nor the riped grapes and her growing hair has made no difference. The doors of Ruz-1 Muhabbet have been shut for her. She could not bear this. She was desperate; lonely; and alienated”. (Şafak 36)

The members of the lodge are accepted on the condition that they complete their life stories and have their own identities. But as far as it is understood from the novel, Pinhan is the only one who has not earned her right to take part in the ceremony. She just watches the gathering and remains at a distance. Day by day, she was growing up and hoping to attend the ceremony made her happier than she was in her previous life. She came from a crowded, fatherless family therefore had a different story like the other members of the lodge but there was something uncompleted. The other inhabitants of the lodge had different stories as well. Although this seems a common point between the members of the lodge and Pinhan, the members of the lodge differed from her in that they completed their stories. We understand that there is still a lot for Pinhan to live for. After her struggle to try to survive in a deserted family, she finds peace and happiness in the lodge but not being unable to achieve full membership she finds herself falling into more loneliness. On the surface it seems that she has friends such as Dertli Hagopik, Dulhani Hasan and Kul Hüseyin but she has no one to whom she can share her real emotions. Even when she dreams, she can't find anyone to explain what makes her happy and this upsets her. The absence of a person to share what she really feels leads her to speak to a stream. Although it is a supernatural element the stream is eager to listen to Pinhan and function as a close friend. That's why whenever Pinhan needs someone to get rid of her conflicts she goes by

the stream and she tells everything that disturbs her. In the novel, as Pinhan is overwhelmed by the burden of her androgyny and ashamed of it, she can't find peace even in her dreams. One night she dreams about her shame and feels pretty oppressed because Durri Baba and Dulhani Hasan are eager to prove that she is androgynous in her dream.

“She started to scream and ask for help. While she was screaming Dulhani Hasan and Durr-i Baba had left their kindness behind and became vulgar and conceited; and they had gone further and started to tear Pinhan's clothes and the blue and brown seas were swallowing them.....and finally Pinhan was utterly naked.. when they realized that there remained nothing to smash and sacrifice to their seas, they seized Pinhan's dicephaly at the same time they both seized it and it tore...”. (Şafak 31)

From her earliest days at the lodge, she was shown affection from other members but through her dreams she knows that sooner or later her shameful secret will be known by the other members at the lodge. Since she is aware of the fact the truth will not remain as a secret any more, she is more distressed. Like other female characters Pinhan is alone in her world, and her perception of the world is problematic as well. As Ever stresses in his thesis, Şafak tends to deal with the problems that women face in her novels and shows how lonely they are;

“In all of Elif Şafak's novels the world of woman along with their depressions, their views about the world, their beliefs and disbeliefs, their loves, their attitudes towards each other, approaches to sexuality and their ways of being mothers and daughters is handled in a detail way (*Pinhan, Mahrem, Araf, The Black Milk*) These women are alone most of the time”. (Ever 9)

As a lonely character and a female heroine, Pinhan feels alone with her fear and depression. Her fears are highlighted through her dreams, in one case her dream exposes her as being naked and obviously people learn what she has been hiding. She does not have the courage to share this dream with anyone, and this ends up with her desire to talk to the stream for the sake of telling her dream and trying to relieve. Pinhan desperately lacks the affection of a self-sacrificing friend and mother, that's why she expects affection of a mother and at the same time the support of a friend from a supernatural element. The stream is ready to take the burden on her shoulders and share how she feels.

“When the stream saw her, it gurgled and greeted her; Welcome Pinhan. You did something good by coming here. Tell me, tell me your nightmares one by one so that I can carry them all to remote locations and hearts. Let me carry your burden”. (Şafak 32)

Under the heavy burden, there is a conversation between Pinhan and we witness how the stream helps her to overcome the fear she dreamt the previous night. The stream soothes the girl’s worries. In other words, she shares her desperation with the supernatural spring and uses this natural element as a spiritual relief.

“Pinhan kneeled by the stream and without hesitating; She told everything she dreamt the previous night. She asked for remedy. She delivered all her words to the cool waters of the stream and she felt that she relieved while the stream was putting her heavy burden on its shoulders...”. (Şafak 32)

As understood from the quotation above, Pinhan becomes relaxed and after talking to the stream she realizes that she has to do something in order to be one with herself.

Pinhan, as Şafak stresses in one of her interviews, hasn’t lived her story yet, but she will live. For this reason, she goes to Istanbul to live her story so the lodge still plays a significant and determinant role. The enforcing role of the lodge causes her to set off on a quest to find her story and overcome her loneliness. However, an unexpected story takes place in the form of her love affair with a young man called Karanfil Yorgaki. This young man is well built and he is working in a ginmill. He has such a charming appearance that no one can resist admiring him, and he is quite noticeable among the crowds. His physical appearance is different from the others and he deserves being praised for his unique beauty.

“He was smallish, blonde and a thin faced boy. His blonde hair covering his head made a curl on his forehead and lovelock on his temporal.....Under his shirt his white skin was blinking.... His feet were bare and small. His feet were not pressing the ground they were moving as if they were coming down from and icy road”. (Şafak 155)

Like everyone else, Pinhan can’t help admiring this young boy and maybe for the first time in her life, she feels how her heart beats with love for a boy she has never seen before. During her travels to discover her own real personality, this young man plays an important role since he makes her feel full of love.

“While Pinhan was looking at him, he could not prevent her heart from beating like a drum. Everywhere that Yorgaki went by was lightened and had enlightenment. He should have been the sun of this ginmill but on the other hand, he was as pale as fullmoon”. (Şafak 157)

At first glance, Pinhan does nothing but watch his marvellous appearance. She is so impressed by him that she does not want him to approach anymore and light the candle in the ginmill. They both share this splendid feeling to each other and through this coincidence a love affair begins that only results in loneliness for the both of them. Unlike Pinhan, Yorgaki is an ordinary character who we meet in the novel but what makes him remarkable is his appearance. We understand from that that he is an ordinary person but he is presented as a character that does not give an end to Pinhan’s deep feeling of isolation though they have a deep love affair. The purpose of Şafak’s introduction of Yorgaki to us is to detail how lonely she was during her childhood too. She associates her loneliness in love with the character she creates in the novel. Şafak had a quite lonely and complicated childhood too and she employs ordinary characters from life. The characters are so ordinary that we are unable to notice them in the society. Şafak gives importance to such ordinary people to convey how she feels. The characters reflected in Şafak's novels are her soulmates and each of the characters reflects her ideas and emotions. There is a strong link between her and the characters appearing in the novel.

It is clear that Şafak is totally with her readers from the beginning to the end and she never leaves the readers alone. On the contrary, her aim is to narrate how she felt during her younger years as well. It can easily be interpreted that this is reflected on her characters; as an example, Pinhan, lacks happiness even when she is in love, and the feeling of being lonely overwhelms her no matter how much she loves. Nothing cures her because she is doomed to be sacrificed and at the moment that she takes the final breath, she remains lonely with no one around her. The feeling of love was perhaps an attempt to find a remedy for her loneliness, but having set out on a mission to rescue the neighbourhood from its desperate situation, Pinhan leaves Yorgaki after telling him that she is androgynous. In fact, her devotion causes her to be alone though she really loves Yorgaki.

“Without thinking about anyone but Yorgaki, Pinhan was walking without knowing where she was going. She was not conscious, and whenever she closed her eyes she saw

Yorgaki and when she opened her eyes Yorgaki's face was covering everywhere she looked at. In the afternoon, she could not wake him up, after looking at his face, which looked more beautiful during sleep, she hurried to the streets. She did not have any idea about what to do afterwards". (Şafak 209)

Upon leaving Yorgaki, in an attempt to find a cure for her loneliness, she realizes that there is only one thing to do; rescue the neighbourhood from its destiny. The neighbourhood is also suffering from being androgyny. The neighbourhood has two names, and ever since it gained its new name, there has not been peace and lots of strange events, such as the existence of white ants, have occurred. Since she is aware of the fact that she should be saved from her androgyny, she finds the old women to redeem her from the shame. The old women saves her from her bisexuality in a bath and she gets rid of the limb causing her to exhibit male features. Without wasting any time, Pinhan recovers and overcomes her androgyny. Through this she can now associate herself as a female character, and has her own story and identity. Upon completing her story she hurries to the lodge where she was previously not allowed to attend Ruz-1 Muhabbet ceremony. But being one with herself, Pinhan hopes to see the lodge as lively as it was before, but now nothing is as it was. She desires to rid herself of her loneliness and with the calm atmosphere in the lodge, she thinks that the sincerity of her friends in the lodge will make her forget how lonely she truly is. Contrary to what she expects, she faces the lodge in ruins. It is demolished from the top to the bottom and nothing is left. Seeing the tragic and destructive state of the lodge, she bursts into tears and senses a deep desperation.

"The red headed girl found a ruin when she arrived at the lodge. Durr-i Baba Lodge had been demolished and ruined. Wild plants had occupied that lovely garden and the surface of the soil had been covered with rotten fruit.....She entered into the lodg. Everywhere was crabbed. She found familiar possessions among the ruins; Dertli Hagopik's black enamels, Dulhani Hasan's broken cup and the uncompleted words of Kul Huseyin's and Budala Tosun's stories". (Şafak 227)

The lodge is in such a devastating state that it ruins Pinhan's hope to find happiness and overcome her loneliness. After witnessing that scene, she hurries to the stream which is her only loyal friend and only source of sharing how she feels. She is lonely as usual and Pinhan passes away by the river. Her dead body is found by Yorgaki and her body is buried in the back yard of the lodge. As an individual she starts her life as a lonely

character and loses her life as a lonely character as well. Pinhan has the destiny that is ruined by loneliness from the beginning of her life to the end. Pinhan leads her life with her own choices however, wherever she goes and whatever she does she cannot escape from her destiny.

“To be of oneself takes the person to an inner change. Loneliness has been one of the eternal problems of human being. We are born to die alone. This tragedy has a form that overwhelms and suppresses the modern human along with the modern age”. (Çakır 49).

To conclude, the protagonist, Pinhan’s loneliness is the direct result of feeling isolated within her family and once again in the lodge as she has not managed to form her own identity by this point. Suppressed by her androgyny, the disastrous feeling continues to dominate her life even when she finds love.

3.3.2. Nevres

Among the characters that are given in the novel, Nevres is the one who bears the most distinctive features and personality. She is a little girl who is trying to survive in a ruined house in the neighbourhood of Nakş-ı Nigar. The house in which she lives in, gives us clues about her way of life and her emotions since she is portrayed as a girl with tears in her eyes. The house is wooden and it is hardly standing. The perseverance of the house resembles the effort that Nevres is trying to make in her neighbourhood but that is ultimately useless following her mother’s escape from the family when she was a child. In fact, her loneliness begins at a very early period because she is left to experience this kind of feeling during her childhood; it should be noted however that being a motherless girl represents just one side of her hopelessness. Not only is she motherless but also she faces the sudden death of her father. Her father was a person fond of drinking and that is the reason why Nevres’ aunt had refused to keep in touch with him. Losing both her mum and dad, Nevres has no one to assist her in her survival efforts in life and she clearly in need of affection.

“She did not recall her father either but whenever she was exposed to the smell of arrack, she grimaced and left there immediately. She did not eat the halva cooked for his

father in spite of her aunt's insistence. Her aunt was observing her and was scared of her secretly. She was sometimes associating her strange behaviours with her childhood and sometimes with deep impacts in her soul after her mother's escape from home and her dad's recent death". (Şafak 176)

Despite her young age, Nevres has to struggle on her own to seize life but on the other hand, her behaviours are shaped by what she has lived so far. She is not enthusiastic to communicate with anyone and does nothing but to create a world peculiar to her. As a female character, Nevres has lost her ability to reciprocate love which her aunt feels for her. Her apparent numbness is the result of her feeling so lonely in the so-called crowded society. Her loneliness is explicitly stressed in the novel and it is implied that this disabled girl whose left leg is shorter than the right leg, does not have any hope in life. Consigned to this fate, she attempts to forget it by playing with the ants. She tries to color the black ants and change their color from black to white. By doing this, she thinks that she is the rescuer of the ants.

"Having spilled water on their path, she made them gather in the place she wanted. A muddy circle appeared. It was impossible for the ones that wanted to escape; the child was spilling the water. The water was blocking all the route and it was drowning the hopes of desertion with its own hands.....Finally, the hero had come to rescue the ant generation from its blackness". (Şafak 69)

Changing the color of the ants from black to white with yoghurt, Nevres desires to form a unity amongst the ants in an attempt to avoid differentiation. It can be claimed that as a child it is quite normal to play with small creatures, but Nevres' engagement with the ants is not the result of her enthusiasm to spend time with animals but is more to prove her loneliness to herself and others. She believes that in each fear she creates and in scream she causes she tries to prove that she cares about nothing but her loneliness. She gets revenge for the pain and suffering that her life brings by exacting similar pains on these animals. She tends to prove that her loneliness is not an obstacle for her prevent her to feel superior, on the contrary, she has the strength to do damage to what exists around her. It seems to us that the suffering of other does not concern her but she is only preoccupied with her own fate.

“The child was so unconscious that she saw nothing but the ants with yoghurt. She was of her own in this universe; she was lonely. She was in the middle of everything; just in the middle of a huge space consisted of an empty rush and meaningless scuffle in this world”. (Şafak 69)

Moreover, it should also be mentioned that Nevres has supernatural powers as she tries to hurt people who she does not like. If someone else's behaviour is deemed to be unsuitable for her, she has the ability to burn them with her eyes. Once she had felt fairly upset as one of the women pitied her for her being homeless and motherless. Upon the woman's repellent behaviour Nevres set on a fire that caused the woman nearly to burn.

Nevres does not allow her loneliness to defeat her, it is for this reason that she harms those who pity her. It can be considered quite dramatic for a small child to be placed in the middle of such a merciless world described by the writer. It gives us clues about her subsequent life. The difficulties that she currently faces, will probably increase over time and the effects of being a child with no parents in her life will ruin her prospects for the future.

“These sentences are touching. Her tendency to shape her mood with anger and shelter to antagonism and hatred reveal the difficulty and exclusion she will experience in the future”. (Arzum 22)

Nevres, though being a child, is exposed to some of the harshest conditions of life. She is left alone, and for the remaining part of her life she has to stay with people she does not really like. She is so lonely that even at night her sleep is interrupted by a strange sound whose source is obscure. At first, she thinks that her aunt's daughter makes that sound in order to make her leave their house but later on, she understands that her aunt's daughter is not so clever as to do such a thing. During her stay, we see that she is not happy and she does not have any memories worth recalling. The novel leaves us with the impression that she sometimes visits the wooden house where she stayed with her mother and father, but what is touching is that she turns her back to the house and feels nothing but a deep feeling of anger and of course, loneliness.

“Nevres was sometimes visiting the hardly standing wooden and duplex house situated in the intersection of Babafigo slop and Kesikbaş street. She was crouching down the stairs, watching the people passing by and speaking to small puddles”. (Şafak 174)

From the quotation above we see that Nevres' talking to water holes is a clear correlation to the actions of the protagonist, Pinhan. That's why, water is not only the source of life for the characters in the novel but also the way they get rid of their troubles. Both female characters don't prefer to communicate with people around but with water instead.

Nevres' being of her own perpetually affects her life and causes her to suffer from insomnia. Having moved to her aunt's house, her feeling of loneliness still continues. It is there that she begins to hear strange sounds that awaken her in the middle of the night. This kind of sound differs from the others coming from the street or the house as it is unique and does not resemble the voice of the inhabitants of the house.

“Just after the next night when she came to this house, she had met this strange sound which she did not know what it looked like. Its source must have been darkness. It was coming from darkness each time and later on returning there again”. (Şafak 174)

The sound, with its unknown source, was steadily disturbing Nevres who began adjusting to life dominated by both insomnia and the sound itself. Yet after a short time it disappeared. At first, this unknown sound was suspected to have come from Nevres's aunt's daughter, Safinaz, since she had to share her room with Nevres. Afterwards, this sound came back and the unbearable torture started once more. The effects of having no sleep made Nevres feel as if her experiences during the day were more likely to be dreams. Actually, she used to tell her dreams to water for she had been advised by her mother when her mother was still with her; she would tell the water of all the things she had dreamt. At that time, she used to dream, but following her mother's separation and her father's sudden death, she told her daily experiences to water. The situation was different now, she was not able to dream any more, but as water was her only shelter, as a friend she shared what she experienced during the day with water.

“Later on, when she completely stopped dreaming at nights, she habitually told what she saw during the day to water. After that time, her dreams changed their period by appearing during the day not at nights. No matter when the dreams appeared, what was said was nothing but the facts. Facts, and water was always intimate and faithful”. (Şafak 175)

Consequently it can be said that as a female character, Nevres is discussed through her desperate situation caused by loneliness. She is an orphan but beyond it she experiences the feeling of isolation despite the fact that she is cared by her relatives. In fact, even her mother's existence will not make any sense since we get the impression that she shares her thoughts only with water. Nevres is presented as an unpleasant character in the novel for her supernatural powers. She frees the genie known as Kepoz, who is described as having white spots in her eyes as an indicator of the bad days. This genie causes the death of a woman named Ismihan; the death of this woman is directly caused by Nevres' bad intention to free the genie but her actions are simply an attempt to overcome her loneliness. Nevres does not choose such a feeling willingly but she lives with it obligatorily and finally this obligation results in death which is an obvious disaster. Şafak underlines the preference of loneliness as a source of productivity but the obligatory exposure to loneliness may create pain whose concrete example is the death of a woman killed by the genie.

I like loneliness and I am inspired by it. My loneliness is valuable. If I am not alone with myself I may get out of my mind. But loneliness is better when it is chosen consciously. If it is an obligation it causes grief.... It may have side effects.” (URL-9,2015)

As understood from her emphasis on loneliness, she prefers being with herself in order to be productive. The author states that in order to write she needs to be alone and it is a way to concentrate on what she is trying to present. In a sense, she underlines that a writer should not ignore the importance of being of her own since it may encourage her to focus more on her work. Besides positive outcomes of being lonely, she puts an emphasis on the negative effects of it too. Considering the negative effects, it might be claimed that Nevres represents how the unwanted sides of loneliness appear in the novel. It is not a matter of preference and unintentional selection of loneliness shows itself in her character by hurting others.

3.3.3. Nakş-ı Nigar

As previously discussed, a prominent feature of the postmodernist novel is the simultaneous existence of varying plot lines. In “Pinhan” there are three different stories

and the one regarding the neighbourhood is closely connected with the story of Nakş-1 Nigar, a young girl living in the palace with her wealthy family. The young girl has everything from servants to an unprecedented beauty. She is such a beautiful girl that everyone would admire her, especially Cuce Cafer, a dwarf responsible for making the people laugh in the palace.

“The pasha had a daughter; she had an unprecedented beauty. Her name was Nakş-1 Nigar”. (Şafak 146)

This young girl leads an admirable life. She is the only daughter of Pasha and has maids to serve her but like the other characters in the novel, she also feels the destructive effects of being alone despite the spectacular life style in the palace. The loneliness of Nakş-1 Nigar stems from two main factors: being on her own in the palace and also feeling fairly alone in the love affair that she has. Before starting to point out her loneliness in her love, it will be necessary to explain her ordinary life in the palace. At first glance, it may be expected that she enjoys endless happiness in the palace but we clearly understand from the novel that the only person who accompanies her is a miserable dwarf staying in the palace on the condition that he cheers people up. Nakş-1 Nigar always spends time with this dwarf, and despite her distinguished position as the only child of the Pasha, she continues to maintain their friendship.

“Especially she used to like me so much, and was with me all the time. She used to have people sew precious clothes and she herself used to clothe me. Moreover, she had had a carpenter prepare a tripod made of rose tree so that I could tell my stories more comfortably”. (Şafak 146)

The dwarf is joyful and has the ability to tell funny stories to make the girl happy, but the reason why she is so close to the dwarf is not only her mercy to the dwarf; it is more likely to result from the fact that the dwarf is a symbol of her loneliness in a gorgeous construction. Despite the fact that she has a privileged lifestyle and a wealthy father, she is not happy and she needs the affection of a dwarf regardless of his position in the palace. Nakş-1 Nigar could be said to be playing with the dwarf as if he is her toy and the dwarf makes her forget how she really feels.

Secondly, and maybe most importantly, Nakş-ı Nigar feels alone with her emotions of love for a young boy who helps the women living in the Akrep Arif suburb. Once Nakş-ı Nigar gets ill and everyone in the palace is helpless as they are not able to find a cure to treat the young girl. The sudden illness of Nakş-ı Nigar is so serious that it is not diagnosed and the desperation of the doctors is noted by their inability to solve anything.

“In a spring, my sultan got ill and had to stay in bed. The doctors could not find a cure to her illness. She was getting worse day by day. The pink expression on her face had turned to yellow. There was the silence of death and everyone was desperate and sad”. (Şafak 146)

This unexpected disease is a turning point for Nakş-ı Nigar as she will be taken to the suburb called Akrep Arif to be treated by women. The doctors trying to treat her prescribe various kinds of medicines and put forward some ideas about how to cure her, but no matter what they do for the recovery of the girl, they are unable to provide Nakş-ı Nigar with anything like her former health. Upon getting worse and worse with every passing day, Nakş-ı Nigar’s mother is recommended to visit a woman who is said to have the ability to cure the ill. As a coincidence, that woman lives in Akrep Arif suburb and the inevitable destiny meets her in the suburb. However as much as the maids insist, the woman called Bedrenk Asiye, does not accept the invitation to come to the palace. The reason as to why the old woman does not come to the palace is her apparent unwillingness to leave the suburb. Having nothing to do, Nakş-ı Nigar’s mum and her maid decide to take her to that neighbourhood which will cause the young girl to truly feel what loneliness and isolation are. The young girl will experience the loneliness in love because she realizes that it is not possible for her lover to marry a woman outside the neighbourhood.

“Nearly all the characters in Şafak’s novels are exposed to loneliness. Nearly all of them are the ones who experience that emotion deeply. They have searched for the ways of escaping from their loneliness. Some children are motherless and fatherless, some women are solitary since they have lost their husbands and some lovers are alone away from their lovers leading a life dominated by loneliness”. (Çakır 49)

Nakş-ı Nigar is neither motherless nor fatherless, yet she is alone in terms of her love to Civan Omer. This young boy falls in love with Nakş-ı Nigar. At first glance the girl reciprocates Omer's love. Civan Omer, who brings curative herbs to the suburb, is

fascinated by Nakş-ı Nigar and their gazes display a very profound love for each other. As soon as she sees Omer, her eyes sparkle and her pale face changes and her heart is filled with love.

“The pale eyes of my sultan started to spark like fire and everything began like that. My sultan fell in love with Civan Omer”. (Şafak 149)

Nakş-ı Nigar does not reach the happiness that she desires because she is far from the man who she loves so deeply. This love affair does not make Nakş-ı Nigar happy since she understands the impossibility of this feeling after a while. Both Nigar and Omer are living in different environments; however, Şafak tells us that the residents of the Akrep Arif suburb never marry people from other neighbourhoods. That is, it is forbidden to get married a person out of the neighbourhood. Nigar’s infatuation with the young man sweeps her into a deep desperation. It is an extra-ordinary tradition not to marry a woman from an another environment and Şafak tries to create a sense of impossibility between these two figures.

“My sultan was infatuated because the residents of Akrep Arif did not use to marry anyone except for the ones from their own neighbourhood. How strange it is. The girl of the pasha, whose beauty is worldwide, wants to marry but the strict rule of the suburb does not approve such a marriage”. (Şafak 149)

When the position of Nakş-ı Nigar is evaluated, we can say that her loneliness is implied through impossible love. This woman, although being wealthy, is not able to lead her life with the man she loves. The worldly things that she possesses don’t enable her to be happy and the character is ultimately left alone in the novel. She recovers from her physical illness yet she develops another type of illness caused by a love that makes her spiritually unhappy. The physical disease is somehow overcome but the spiritual one is not something to be cured and finally Nigar faces the destructive fact of loneliness. However much she tries, she cannot forget the man from an another neighbourhood, and it becomes inevitable for her to lose all her hopes and all in all, to pass away. Like her life in the palace before she met Omer, she is extremely alone; but this time, the dwarf with whom she was playing with previously, is no longer a remedy for her. Her strong connection to the young man has an everlasting effect on her and she definitely knows that there is no

one to replace him. The strict rules of the Akrep Arif neighborhood give way to the death of a young girl but before her death Nakş-ı Nigar requests a bath to be constructed.

“One morning Nakş-ı Nigar wanted us to gather. She said bye to all of us one by one. She kissed me on the cheek; her lips as cold as ice....I realized that she was leaving. In her last breath she wanted us to construct a bath in that neighbourhood”. (Şafak 150)

The deep loneliness caused by impossible love prepares the tragic end for the woman. In fact Şafak is opposed to the ‘togetherness of a male and female’ and she thinks that it should not be an obligation for a woman to marry a man. She severely criticizes the marriages considered as a necessity after each love affair which are in a sense, imposed by society. In addition, she implies that being single is not tolerated by society.

“It is a complete deception to enforce each person to marry by implying that loneliness is peculiar to Allah. We don’t have to continue the whole journey as couples just because we boarded Noah’s Ark together”. (Şafak 35)

Şafak, as a writer, is not dissatisfied with being alone for the purposes of her productivity, but in her novel she reflects personalities affected negatively by such emotions, and employs characters like Nakş-ı Nigar who suffers from a deep loneliness resulting in her death, whilst forever pining for the lost love. Although she has a critical perception of marriage, she underlines the fact that Nakş-ı Nigar suffers from her loneliness directly as a result of a tradition that prevented the marriage between a girl and a boy separated by location. She couldn’t help providing her readers with devastating details of loneliness despite the fact that she sometimes considers the feeling as productive. Briefly, alienation causes Nakş-ı Nigar to be lonely and and she becomes depressed thus, she has to be away from her lover just because she does not share the same setting with the boy she loves.

“Because of the fact that she reaches the happiness she desires, she sends a white ant to Akrep Arif and wants Nevres to set the bad genie free”. (Ever 9)

Loneliness in Şafak's novels is the result of depression and this shows itself with the death of a young girl in the novel. Nakş-ı Nigar cannot bear the pain which is being away from her lover and she passes away.

3.3.4. Cuce Cafer

One of the characters that is given a certain priority in the novel is Cuce Cafer, a jester at Pasha's palace. It is true to say that Şafak has a tendency to underline how difficult it is to be woman in the society, but on the other hand she does not neglect to mention touching stories of male characters as well. No matter which conditions the characters are in, Şafak tries to deal with the pains they experience. Being lonely in society and being pushed into isolation by desperate love, are the key factors that make the readers reach a conclusion that both males and females are more or less victimized in the novel.

In this sense, this short dwarf is worth discussing for he is an ordinary but remarkable figure in the novel. His loneliness starts from his search for a shelter just to survive. This character is presented as a miserable person looking for a place to escape from hunger and desperation. He is homeless and has no one and these two add to her hopelessness for future.

“In fact, no one knows how I came here and wandered aimlessly and hungry”. (Şafak 145)

The writer aims to take us to the point of being lonely by handling another personality. In fact when evaluating from a general perspective, we understand that Cafer is so not different from the other characters such as Pinhan, Nevres, and Nigar. We see that all the characters have the same future in that they appear to be, or at least feel, on their own though surrounded by many people. It is true that in the beginning, he was helpless and solitary and in addition to these, he was physically in a bad condition but his desperate situation never ends, on the contrary it increases day by day. Opposed to his former life he begins to live in a palace where he is fed. Finding this palace is a temporary solution to his miserable situation, because there he gets the opportunity to feed himself whilst at the same time he is exposed to a deep spiritual loneliness which causes a long lasting

unhappiness. Upon being accepted into the palace, he is given the job of cheering people up, and as long as he performs his duty well, he may continue to live in the palace. Cafer makes his living on the condition that he makes people laugh.

“My misery ended when I arrived at Semiz Halil palace. My duty in the palace was clowning and mummery. I realized that they would love me if made them laugh as a result I would get full. I can say that I could succeed; they loved their dwarf so much. I was happy. Occasionally, especially at long winter nights, I used to tell various stories. They would laugh at whatever I told”. (Şafak 145)

The only reason why Cuce Cafer is allowed to stay in the palace is due to his ability to be funny and that he can cheer the people up with his tales. Apart from his joyfulness, he is not valued for his personality or trait. The only person who liked him was Pasha’s daughter, Nakş-ı Nigar, but her love to this dwarf was just a feeling of sympathy. As previously discussed, she played with Cafer as if he were a toy and spent time just to have fun. The pasha, owner of the palace, always used to make fun of Cafer and his attitude toward the dwarf caused nothing but hatred. The pasha made Cafer become addicted to opium and losing his consciousness he was just like a clown to laugh at. It is obvious that he is struggling against hunger or poverty but as a human being he is not important in the environment he lives. Although he is not originally from that family or a wealthy life, Cafer resents the fact that those around him do not consider him as a person deserving respect.

“The pasha was a damned man. He used to make me eat figs filled with optium. I got used to it in this way. First of all, he used to fill my mouth with figs and then laugh at me when I lost consciousness.” (Şafak 146)

“Cafer is physically just like a dwarf with his small hands and legs. The only thing that proves his age is his eyes”. (Arzum 23)

When taking the characters into account, we see that Şafak attributes physical deficiencies to her heroes by stressing their physical features. As mentioned before, Pinhan is a character which displays androgynous characteristics of both males and females. Like Pinhan, Cafer is physically different from other people and this drawback causes them both to experience the ruthless face of their physical appearances. Both characters, and

even Nevres, are given as the characters who have distinctive properties. The common identifier between these characters is the physical variation that isolates them from the community.

Like the personalities mentioned above, Cuce Cafer is somehow left left alone in the society. His loneliness in love resembles the one that Nakş-ı Nigar and Pinhan experience. He is deeply in love with the daughter of the Pasha and this passion deepens in time. It is such a profound love that he even accepts to be sacrificed for her.

“I used to love her in a different way and dream of her. I used to feel ashamed and sweat. Briefly, I was in love with the daughter of the Pasha and I would have donated my life if she had asked for it”. (Şafak 146)

Although he adores the girl, we see that he is desperate since he is nothing but a toy whose sole purpose is to entertain people. He has never been considered as a person to be loved by the girl and neither is he noticed by the girl he loves. In fact, the hopeless situation starts from the early ages of the daughter since his physical deficiency stands as the biggest obstacle on the Cafer’s destiny. We understand that the girl becomes mature in the novel, and the physical development of her is stressed by Şafak. In addition to the social gap between the two, the physical appearance always reminds the dwarf of his loneliness. Within the novel, Şafak takes us to the point that Cafer’s shame is growing bigger and bigger every passing day.

“The years passed like this. Nakş-ı Nigar grew up. She was incredibly charming whereas I remained as a short dwarf. My grief never ended on the contrary, it increased. Nevertheless, I compulsorily continued to live”. (Şafak 146)

It is evident that Cafer can do nothing but to accept the reality he has to endure. Cafer is a character described as one of the members of the palace who accompanies Nakş-ı Nigar. Even in her illness, he does not leave the girl alone in the suburbs and surprisingly we are presented with the scene that he witnesses the love between Nakş-ı Nigar and Civan Omer. Being alone from the beginning, Cafer’s hopelessness worsens since he has to come to terms with the love between the girl and an another boy. Seeing how they look at each other, Cafer envies them both and wants to take Nigar from there but he is not able to do anything aside from see how much they love each other passionately. The disillusionment

caused by love displays that the dwarf is alone with his feelings. He cannot confess and does not have the courage to tell anyone else. The only thing he could do is just obey his destiny and understand that he is doomed to live with his loneliness.

“Actually, he is so prideful. He does not like making the people laugh in the palace but everything changes when he thinks about the love he feels to the girl”. (Arzum 78)

In the novel, Şafak does give Cafer some happiness as the girl does recover from her illness with the help of the old women residing in Nakş-ı Nigar suburb, but at the same time she depicts the loneliness that never leaves him. Besides this torment, we understand that Nakş-ı Nigar passes away because of her impossible love to the young man. Upon her death, Cafer cannot stay in the palace anymore and leaves. He gives up entertaining people for a living and since he is now in a good economical condition but we deduce that he can't escape from the feeling alone and he is still suffering from that feeling.

All in all, like the other characters in the novel, we can say that Cafer is also employed to reflect how loneliness is pre-dominant on the characters. Not only the heroine but also the other characters are striking for they are given equal importance by the writer. Like the destiny of Pinhan, Nakş-ı Nigar and even the lodge in Denizli, Cafer is alone with his uncertain destiny and it is not precise, and the reader is left to predict about what could happen in the end.

4. CONCLUSIONS AND DISCUSSION

Having explored loneliness in Virginia Woolf's *Mrs. Dalloway* and Elif Şafak's *Pinhan*, it is evident that the psychological moods of the characters need more scrutiny. Virginia Woolf depicts skillfully the heartbreaking psychologies of the characters no matter if they are men or women in the modernist period. Nearly all the characters of this period try to find their own ways without having any faith as a result of the fact that they do not feel secure and comfortable after the World War I which brought about such chaos. The individuals presented in Virginia Woolf's *Mrs. Dalloway* are not only dissatisfied with the old Victorian values, but also they are pessimistic, alienated and more importantly lonely. Being in constant search for new ways to become content and safe, the characters try to find ways to overcome the disastrous effects of the War but this struggle creates isolation for the characters. Virginia Woolf tries to depict events that changed human nature as something unavoidable so she has the attitude to handle it. Woolf reflects her agony in the changed world along with the changed nature of men at the turn of the century.

Loneliness, which the characters are exposed to, has been analyzed deeply in this thesis. The characters in *Mrs. Dalloway* suffer from solitude from the beginning to the end. Clarissa Dalloway tries to become secure in society by marrying a man and taking his surname. She wants to be highly respected but she is alone in her newly found society and she is not valued despite her wealthy husband, Richard. Additionally, she appears distant from the true meaning of love and suffers from hearing that Richard really loves her. What's more, she is in need of sharing her love with the man who she shares the flat with. After losing Peter, her old suitor, she is not experiencing what love truly is and both Clarissa and Richard have nothing but a girl called Elizabeth to connect them. Clarissa has only one child and tries to embrace her daughter but she has a sense of loyalty to her history teacher and then to her father which shows that Clarissa is lonely even in her family and her daughter is spiritually away from her.

Septimus is another victim of loneliness. As a veteran he is under the heavy burden of losing his best friend in the war. He returns from the war having shell shock and thinks that

he battled in vain and there is nothing valuable left in his society. Though he needs appropriate medical care, he is deprived of it and his doctors, Bradshaw and Holmes, represent the brutal face of society. Septimus is lonely in his marriage too; his wife Lucrezia appears to be tired of him and she subconsciously wants him to die. Septimus thinks that the residents around him lack communication and finally he commits suicide and passes away.

Peter Walsh is another personality to experience loneliness in the novel. He has not been able to reach his goals during his life. Upon losing Clarissa and her love, he tries to prove himself in India and has love affairs even with married women. He returns from India after a long time and he notices that life in England has changed. He is still on his own and we can see the effects of loneliness on him. He keeps playing with his knife during his meeting with Clarissa. Additionally, his eyes are full of tears and he constantly talks about the old days when he was having great time with Clarissa. Ultimately, Peter is doomed to live in a hotel room and even in the social gathering, Clarissa's party, he is obscure and people don't notice even his presence.

Finally, the character of Miss Kilman deserves to be mentioned as she is in a community where she is not valued. Even Clarissa thinks that she does not deserve respect because of her way of clothing and religious thoughts. Having a German ancestry, she is despised and no one but Elizabeth values her. Her main purpose to win over Elizabeth results in failure since Elizabeth leaves her and attends the party organized by her mother. Miss Kilman wants young Elizabeth to stay with her maybe to triumph over Clarissa but despite her insistence she is unable to persuade the young girl to be on her side as a result, she is as lonely as she was before.

Elif Şafak successfully focuses on the characters' perpetual search for the ways to find their identities and happiness by employing supernatural elements in her novel. The hopeful struggle to reach happiness eventually results in failure and the characters have not been successful to achieve what they expect since they are lonely in their efforts.

The heroine Pinhan is excluded in the lodge though she is given value as a child. As she is androgynous, she is not accepted to the Ruz-ı Muhabbet ceremony. The reason why she is excluded is because of her uncompleted story which is to face her physical shame and find her real identity. She feels what exclusion is in the lodge and her journey to find her identity in Istanbul leads her to feel impossibility in love though she really loves Yorgaki.

Her love to the young man is destined to end because she is the only human being to rescue the Nakş-ı Nigar neighbourhood from its miserable fate.

Another character who is exposed to loneliness is Nevres who possesses supernatural powers. In the novel, she is taken to be a bad individual, and from the beginning she is left by her mum and in the society she has no one to understand her even in her aunt's house. She can't communicate with anyone in the family and she prefers communicating with a bad genie which causes death in the neighbourhood. Nevres is a lonely girl in that she talks to a stream that represents the walking away of bad thoughts or emotions much like Pinhan.

Nakş-ı Nigar though mentioned little in the novel is lonely too. She spends time with a dwarf and he is her only toy in the family. Similarly, Nakş-ı Nigar is another bad character in the novel since she is responsible for the malignant destiny of the neighbourhood. She also falls in love with a man from the neighbourhood but she has to obey her destiny and passes away without being happy with her lover.

Finally, Cuce Cafer is lonely as well. He is a dwarf and his physical deficiency makes everyone laugh except for the little girl of the palace. He is despised and no one values him. He tries to overcome his loneliness by making people laugh. He falls in love with Nakş-ı Nigar but he can't share the fact that he loves the girl and in the end, he just witnesses Nakş-ı Nigar's love to another man.

All in all, the characters reflected in both novels experience loneliness and how it affects the characters in both Mrs. Dalloway and Pinhan. They suffer from it either physically or spiritually. As they are not able to cope with it, they are doomed to live their unhappy endings.

5. SUGGESTIONS

It would be of particular interest here to mention that it would be useful to scrutinize the works and themes of western and Turkish writers more deeply since they have a lot in common. As we are all human beings, we have more similarities in literature just like these we find in life. That's why, it is worthwhile to focus on themes handled by Virginia Woolf and Elif Şafak and finally through more comparative studies it will be possible to see more thematic similarities in Western and Turkish literatures. Literature itself is a part of life and it reflects how people live, become happy and suffer; that's why we share other people's sorrows and happiness and we get closer by putting ourselves in other people's shoes. Through understanding how people we don't know feel, a common treasure is established and the more we read, the more conscious we become. In order to get to know cultures more deeply, and the ways in which how we feel it, it would be advisable to form inter-cultural links. For this purpose, literature is a better way to analyze and find common thematic features.

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